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GIVEN BY

J. Frank Bottume

HOW TO SING.

HOW TO SPEAK.

BY

MADAME M. E. VINCENT.

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—*Lucidus ordo.*

Hor. Ars. Poet. 41.

Method gives light.

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F. Frank Bourne.
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PREFACE.

The contents of this modest little volume are designed for the perusal of prospective students in vocal culture. A few words of advice and guidance to these prospective pupils in the domain of Art (or song), the path of which is oftimes fraught with the dangerous pitfalls of erroneous impressions and false theories. For only too often do the pilgrims start in darkness and the wrong path is taken. The wrong path once taken, the way is very hard and naught but a disappointed ambition and a wrecked voice mark the result. May be some such pilgrims who are now in darkness and hesitate as to the path to take will glean from these few pages the guidance to the broad highway of true art, and such a result is the earnest wish of the author.

TO THE PUPILS OF TWENTY YEARS THIS VOLUME

IS AFFECTIONATELY DEDICATED.

CONTENTS.

INTRODUCTION.

There is a large class of people especially familiar to the American musician known generally as the Non-musical Public.

This class of people hold and cling tenaciously to some rather peculiar ideas relative to music. So peculiar are their ideas that one is often startled in observing what very false impressions they have.

Music to them is not an art worthy of serious mention; it is simply the study of sentimentalists, or an accomplishment which only the wealthy can enjoy, and I grieve to state that there are a good many students of music who have a very crude idea of the dignity and the respect that their art demands; and it is for the benefit of such that I make these few supplementary remarks.

The impression that music is an accomplishment that the wealthy only can enjoy might have had some truth in it a number of years ago, when music was in its infancy in America, but at the present time there is hardly a ground for that impression. For now in all large cities, music is a recognized and respected branch of study in the public schools. We also have Musical Journals that will rank with any in the world. The number of American composers is increasing rapidly.

We have produced great Artists, the peers of any in the world—both vocal and instrumental, and we are constantly having opportunities to hear and enjoy fine music.

And I think it is only a matter of time, perhaps a few generations, when America will rival any European nation in point of musical excellence.

For in this country we are free from the insulated musical prejudices of the older nations. We are, so to speak, a nation of many nations, and from this fact alone we would be prevented from having our musical tastes vitiated by any narrow or sectional prejudice.

All the great masterpieces of the Sister Arts, Painting and Sculpture, the older nations (except in a few isolated cases) own and jealously guard. The original in this country we seldom see, and we are compelled to form ideas of their excellence and merit, by engravings, copies, descriptions, etc., and we must, of a consequence, fail to appreciate their beauties, for who can form an idea of the rich coloring of a master painter or the delicate chiseling of a master sculptor from an engraving? It is absurd in the extreme.

But the works of the great Musical Masters of whatever nationality, or of whatever era, are constantly at our disposal in all their original beauty and grandeur, to be enjoyed and appreciated.

The impression that music is an art not worthy of serious mention, and that it is only a study for sentimentalists, must have originally emanated in the minds of very shallow and thoughtless people. The history of music is like unto the history of nations—for as we see

the rise and fall of the great empires in the world's history, so do we see the rise and fall of the great schools in musical history.

And as we have had great monarchs, great reformers and great *pretenders*, so do we have the corresponding names in music. As great nations have battled, our great musical schools have waged as fierce a war. To sum it all up, as we see the evolution of the World's History, so also do we see the evolution of Musical History. Music is and always has been one of the greatest adjuncts used in the civilization of mankind. Fletcher, of Saltoun, quotes Sir Philip Sidney as saying: "If a man were permitted to make all the ballads, he need not care who should make all the laws of a nation."

Isaac D'Israeli said: "The character of a people is long preserved by their national songs." Witness the effect of the "Marseillaise," "Rule Brittania," "Hail Columbia," etc., upon the people of the different nationalities which these songs represent.

Plato said: "I know of nothing that can so powerfully bend hither and thither the manners of men as music can."

What is there in the whole world so capable of impressing a human being with such a true sense of all that is beautiful and good, or what can inculcate such a grand and deep religious feeling as music can?

And is not music nearest akin to our spiritual nature, in the love of God, the love of home and country and the love of friends? The ancient Greeks were very wise in their day, when they made music an essential part of all

education, believing it to be an incentive to virtue, and to a cultivated taste. A cultivated taste for music leads to a keener and finer appreciation of the other fine arts.

There is hardly a doubt, that, as the standard of the musical taste of a nation is raised, in precisely the same ratio are their morals.

The utility of music as a part of all devotional exercises has been recognized since time immemorial. The Scriptures especially enjoin the use of it; all through the Sacred Writings we find constant reference to it. Wagner says: "The oldest, purest and most beautiful musical instrument, the instrument to which alone our music owes its existence, is the human voice."

And in the divine gift of the human voice we have the perfection standard of all instruments, and all other instruments are ranked in the order of their nearest approach to it. In the possession of this divine gift, we have at our command the most marvelous and perfect of musical instruments, the importance of the correct utilization of the same can not be too greatly estimated. When the average person buys a valuable musical instrument from a celebrated maker, that person does not generally seek a means to break or ruin the instrument, but rather seeks to preserve and utilize it to the greatest advantage.

How much more should we seek to find a means of preserving and developing an instrument of Divine Origin. The question of *how* and *by what means* shall this Divine Gift be fully utilized and preserved naturally arises in the mind of the happy possessor. My answer to such a question would be to cultivate the gift "under the direc-

tion of a master, not of an executioner." And in selecting such a master, use the same discretion as you would in selecting a physician.

THE OLD ITALIAN METHOD.

The adjective "old" is applied to the name of this method to distinguish it from what is generally known as the Italian Method, a method which in no sense is the equal of its so-called predecessor the "Old" Italian. The principal difference between the Old Italian Method and the Italian Method, the covered tone is used, that is to say, the breath is on top of the tone, therefore the tone is controlled by the breath. In the Italian and some of the other methods, we see the open tone, the breath being under the voice or tone. This tone is dependent on physical force to sustain it. The Old Italian Method is natural, therefore correct. The Italian Method unnatural, therefore incorrect; one is easy, the other difficult. From my own personal experience (an experience of twenty years) and from the testimony of all the noted singers, teachers and physicians, I recommend the Old Italian Method as the only one based on true artistic and physiological principles.

The superiority of this method consists first, in its equality of tone; if you were purchasing an instrument you would not select one that had a defective treble and a good bass, or *vice versa*. It is very easy to apply this to singing. Why should you learn to sing by methods in

which equality of tone is impossible. Secondly, it is truer to nature, being based on true and sound physiological principles. The perfection of art is in its nearest approach to nature.

Thirdly, it requires less effort and is of a consequence, more lasting. Madame Sontag was in her prime at fifty years; Mario sang at seventy-five years; Wartel sang at seventy; Madame Patti is now in her prime at forty-four years of age.

Fourthly, it is the only method by which one can sing a perfect word.

Singers who have been taught by this method never have that unsteadiness of tone, commonly called the vibrato or tremolo, which questionable accomplishment is to say the least, vulgar, and should be relegated to low concert halls and variety theaters. Then again, singers taught by this method never have that disagreeable gasp for breath, so common in all other methods.

This method also renders facial contortions unnecessary. The fundamental principle of the Old Italian Method is Deep Breathing or correct respiration.

Correct respiration is the foundation on which all voice culture should be built. The prime cause of the defects in all other methods is defective respiration. The Old Italian, or "One Voice Method," as it is sometimes called, consists of three registers, so constructed that they sound as one, hence the term "one voice." In this definition I have used the term "register." A register is two or more tones of the same quality. There are three registers—the head, the medium and the chest.

The head register is so-called because in producing a tone, the vibration of breath is felt over the eyes.

The medium is so-called because it is the middle of the voice, and by some it is called the "bridge," connecting the chest register with that of the head.

The chest register is so-called because in taking a tone, the vibration of breath is felt in the chest.

In connection with this let me state that I strongly object to the term register, and I hope to see the day when the cultivation of these registers will be unheard of, and the very term obsolete and eradicated from vocal culture. By the use of it we are simply perpetuating wrong principles; in fact, the term is only a species of musical cant.

There are, of course, certain physical changes in the voice, but if you will simply close the lips and sing a scale softly, you will find that every note follows the other with as much precision as in any other instrument. I should never speak of registers to my pupils, were it not for the fact that this cant is fostered by so many vocal teachers.

In the old Italian method the register simply expresses the physical sensation caused by sound production, and has no reference whatever to any distinctive quality of tone. But in all other methods it expresses a distinctive quality of tone, and such particular quality of a certain limit.

Teachers of these methods have theorized, speculated and debated just what the exact limits of these registers were, for generations. And to what purpose—to what ultimate good? None whatever, except, perhaps, to empha-

size the *ignis fatuus* they so persistently follow. Teachers of such methods might just as well, and better, insist upon astronomy being an essential part of voice culture. True vocal culture has no use for registers, consequently no occasion for their cultivation.

A voice when in proper cultivation is all of one quality—an entirety—a perfect harmonization. The old Italian method comprehends but one register, one quality, one voice. And it is by this method the human voice reaches its greatest perfection. Hence, I recommend it to all.

RESPIRATION.

The prime cause of the defects in all the different methods of vocal culture lies in their incorrect manner or mode of respiration. Correct respiration is the foundation on which all voice culture should be built.

The method or type of breathing employed as the foundation of the old Italian method is known by several names. By some it is called the diaphragmatic type, by others the abdominal type. I prefer "Deep Breathing."*

In the marvelous composition of the human body, every part has its own particular purpose and object in assisting the working of this great mechanism. Some of

*This term was first applied to Respiration by Madame Ciccolina.

these parts are of less importance than others, and existence is possible even without them, as for instance, the loss of a hand or a foot would not interfere with the mere fact of existing; but were we to lose any great functional part, like the heart, the liver or the lungs, existence would be impossible. This truth is so plain and simple that it would seem unnecessary to enlarge upon it; yet there is a necessity, for there is no truth that is more generally disregarded. We all know that without lungs, life is not possible. We also know of the importance, the proper care and attention, this great organ of the human body demands. And yet the great majority of the people use but one-half or less of their lungs, and deliberately allow the other half or less to remain passive, and to lie inactive; this hardly seems reasonable—our hands and feet get their full quota of exercise, but the greatest organ of our body we neglect and allow to literally stagnate for want of action.

It requires no great mental strain to see how easy it is for the lungs to be open for disease, consumption and kindred diseases, not only to ourselves but to our children, a heritage I think I can safely say, none of us care to leave.

This statement seems rather appalling and will present a very anxious and serious question to many minds; you will naturally ask, if we are in such a condition, what shall we do? How shall we benefit ourselves? The answer I shall give you is, learn to breathe. This, of course, seems rather absurd. "Learn to breathe"—and you will say, "Why everybody breathes to live," which is, of

course, very true, but therein lies the trouble. In breathing, we breathe involuntary, that is, without any action or force of our will, but in so breathing, we utilize but one-half or at the very best three-fourths of our lungs. Now, does this passive manner seem right to you? Does it seem just logical? If your arm is weak, what do you do? If there is any organ of the body or a set of muscles weak, do you not try by exercise or by manipulation to strengthen them?

But if the lungs are weak what do you do? You immediately begin to take all kinds of formulas and prescriptions and patent medicines, or go to California, Colorado, Florida, and strange to say, even this change of climate does not have the desired effect. For what is the use of going to a climate for change of air, if we do not know how to utilize what we seek?

If all these things fail, say you, what shall we do then? And I answer you, why not try Dame Nature, she is a pretty good doctress (for all medicine at best should but simply assist nature) and I think nature will tell you to breathe, but, in breathing, breathe correctly.

Then you say, "where shall we go? and how shall we see nature's remedy?" Go to the cradle of any well-formed child, and what do you see? Does the child breathe as you do? You may never have noticed, so I will tell you. No, the child's perfectly natural manner of breathing is very different from yours; of course, there may be exceptions, but the majority of people, when taking breath, bulge out the chest, draw up the ribs and shoulders, but the child does not breathe that

way; these organs are perfectly passive and quiet, and only the abdominal, diaphragmatic muscles are used.

This is what I call the natural manner of breathing, and what physicians term abdominal diaphragmatic breathing, and by a very eloquent and enthusiastic writer, on this same subject, it is called Deep Breathing,* a term I prefer myself as being less technical and more comprehensive.

I had occasion not long ago, to meet a very intelligent young man to whom I mentioned the subject of breathing, but before I could go very far, he interrupted me, saying he had taken singing lessons and for the first few months of his instruction, he had literally done nothing but practice breathing. Judge of my surprise, when, as he was telling this, he was breathing very badly through his mouth, and even speaking was an effort. Now, either this young man was taught wrong, or he most signally failed in applying his knowledge, or he only applied it in singing. Now, why not in speaking? for singing is but speaking in tune, and to sing correctly, one must speak correctly, or *vice versa*. The same organs are used in the production of both. Singing, from a hygienic point of view, is simply an exercise of the respiratory and vocal organs.

For a pupil who has been misdirected in his course of study, I have great compassion, but for the teacher, who misdirects or is careless, I can not condemn too strongly, for such a teacher is no more or less than a musical quack, and is in precisely the same ratio to a thoroughly compe-

*Sophia Marquise Ciccolina.

tent teacher as the average quack is to a competent physician ; and as the average public know as much of the true value of voice culture as they do about medicine, both species of quacks have a large field. I agree with that author who says, "a little learning is dangerous;" an intelligent teacher makes an intelligent pupil, and an ignorant or careless teacher makes an ignorant or careless pupil.

This method of breathing (deep breathing) I recommend as the best, for it is the natural method—and we very seldom improve on nature. There are several kinds or types of breathing, namely, the clavicular or collar bone type, the costal or rib type, also the dorsal type. Now all these types are but supplementary parts of the vocal apparatus, and are seldom used alone. When the three types named are used together, as they generally are, it is called thoracic or chest breathing. The clavicular type is what we might term the most popular type, and also the most pernicious in its effect. It is called clavicular because in breathing the clavicles or collar bones are forced to rise. In breathing in this manner you only use a supplementary part of the respiratory apparatus ; I might say, only a small part of it. Now, is it right for us to allow the real respiratory organs, that nature has supplied us with, to lie dormant and passive?

You would not be liable to make one finger lift a load that is so heavy that the whole hand, the muscles of the arm and shoulder should lift, would you? Then please tell me why you should make one part of the respiratory apparatus do the work that all should do. Why should

you make this set of muscles do all the work, when they are only auxiliary or helpers to the muscles that should be made to work. One of the principles of the Delsartion Method is that every muscle should perform its own peculiar function, without the abnormal help of any other. This is what he styles the perfection of muscular development.

I will tell you some of the complications which follow this defective type of breathing.

First, by only using these few weak muscles, we are compelled to use great muscular exertion or effort in the production of tones.

Second, in making this great effort the chest is put in a strained position, the vocal organs become more or less fixed and hard, and the muscles of the throat, which should be *let alone*, become cramped and stiff. In fact, the whole vocal and respiratory organs are thrown into an abnormal and strained position. Sometimes I am compelled to think that people prefer this difficult and artificial method, because it is the hardest. The habitual use of this false method of respiration, throwing, as it does, every organ in the production of tone, in a strained position, will lead in a very short time to throat complications, such as hoarseness and huskiness, clergyman's sore throat, Laryngitis, etc., and very often to entire loss of voice.

I could not tell you the number of times I have heard people say they had "lost their voices," or that "it was not as strong as it was," or they are compelled to "scrape their throats;" the old saw of "one good turn deserves

another" is applicable to throat scrapers, or at least, they seem to think so, as one good scrape invariably leads to others. Let me picture to you a case of clavicular breathing. The average lady soloist from the style and cut of her dress makes this great exertion very patent, the rising and falling in the sub-clavicular region, the strained look on the face, and those gasps, those awful gasps, as she takes her breath, you can hear them all over the church or hall, they are almost as loud as the tones she takes. If they could only see themselves as others see them. I mentioned ladies—watch gentlemen, clergymen, public speakers, etc., and you will find the majority clavicular or thoracic breathers.

Was I not right in condemning the quacks, who, in their sublime ignorance and conceit, teach this false method, and, if they know better, are too careless to correct their pupils?

Why, not long ago a lady told me that her teacher taught the thoracic type, and insinuated that any other way was vulgar. It hardly sounds possible, but "truth is stranger than fiction." We will now leave these abnormal types and return to the normal one—the diaphragmatic abdominal.

I have used the term *diaphragm*. The word itself is a Greek word, meaning a wall or partition, and such it is, for it is the partition between the chest and abdomen, acting as a floor to the chest and a roof to the abdomen. This muscle, assisted by the abdominal muscles, constitutes the great muscle of respiration in the human body. Without the use of which deep inhalations of air, and

the retention of such, are not possible. For the art of singing does not consist in simply inhaling a large quantity of air, but almost wholly in the retention of air. This retention is governed by our control of the respiratory muscles. For if we do not control them, as is the case in the clavicular costal types, the muscles themselves perform the work of exhalation.

Singers of the clavicular and costal types, in taking breath, invariably find there is either a painful pause or part of the air escapes, to relieve the strained feeling in the chest, and to get the vocal organs in position.

Thus of all the air inhaled, but part of it is utilized, necessitating more frequent breathing. It is there that the respiratory muscles act involuntary, exhaling the air when we wish to retain it, for no other reason than that they are compelled to, in fact, they make us subordinate to *them*, when *they* should be subordinate to us.

If you are playing the piano, writing or doing anything that necessitates the use of the hand, you make your hand subordinate to your mind. Just so in singing, you make your respiratory organs subordinate to your mind.

Voice is only produced during expiration and every bit of air should be utilized. Such being the case, it is very obvious that a control of the expiratory organs is necessary, and this control, I repeat, is only to be had by the Abdominal Diaphragmatic Method.

VOCAL ORGANS.

In learning how to breathe correctly we have at our command the motive power of voice production. But there is something else we must learn; we must learn how the sound called voice is produced. Simple inhalation and exhalation of air does not cause voice. The members used in the production of voice are the following: The lips, teeth, tongue, soft palate, nasal cavities, pharynx epiglottis, larynx, vocal bands, trachea or windpipe, bronchial tubes, lungs and respiratory muscles. The lips are very important members in voice production, as tones and words are dependent upon them for their purity and perfectness. The voice should be on the lips and teeth instead of on the throat, as is generally the case. If this fact were better understood, the sore throats ascribed to speaking and singing would be unknown.

The tongue is another very important member and sometimes is very difficult to manage. It is very prone to fly back and fill the back part of the throat, causing that disagreeable nasal tone. It should lie perfectly flat, apparently lifeless in the bottom of the mouth. Control of this member can be obtained by putting it out of the mouth during the singing of scales or exercises; also by pressing it down with a paper folder. I prefer the first method, as it is quicker in its results. The tongue must be controlled in song as well as speech.

The uvula or soft palate is a movable curtain hanging from the roof of the mouth. In the production of the

higher tones this member is thrown upward, the sensation being like that experienced when in the act of yawning.

The pharynx or back part of the throat is, so to speak, the music-room of the voice. It is also the common highway to the lungs and stomach, for at this place the trachea and æsophagus (gullet) begin.

The epiglottis is a leaf-like cover to the larynx. It has nearly the same relation to the larynx as the eyelid has to the eye, acting as a shield against all foreign bodies and preventing their entrance. This member is very much abused, being made to do work foreign to its function. I refer particularly to the "glottis stroke," which eventually ruins the voice.

The vocal bands are not round, as many suppose they are. They are often misnamed, being called "cords." They are flat and about a quarter of an inch in length and about an eighth of an inch in width.

The larynx is a funnel-shaped expansion of the upper part of the trachea or windpipe, often called "Adam's apple."

The trachea is a funnel-shaped tube in the front of the neck, bending behind the breast bone and divided and subdivided in the lungs, into the bronchial tubes.

If I were to give you a definition of voice, I should tell you that voice was sound generated in the larynx by the vibration of the vocal bands, this vibration being caused by the forcible expulsion of air through the trachea or windpipe. A control of all the organs from the lips to the large respiratory muscles is imperatively necessary. If this control is perfect, singing requires no effort, no exertion, it is spontaneous, free and life-giving.

ERRONEOUS IMPRESSIONS.

Under this heading I will mention a few of the many erroneous impressions prevailing concerning vocal culture.

The first on this list is, "that in increasing the compass of the voice, the high notes are gained at the expense of the low ones," or *vice versa*. This is not so, for in the correct development of the voice the compass is increased both high and low, and not at the expense of one or the other. The second on the list is a continuation of the first, the idea being, "that if high notes are desired, these should receive the largest amount of practice to bring them out."

This impression is very false and has done much harm. It is only by the proper development of the "middle voice" that the extremes are developed so they can be taken with ease and accuracy.

The third impression is, "that it injures the voice to sing with a closed mouth." If a voice is built on wrong principles it will certainly weaken the voice, but if the voice is built on sound natural principles it will not only strengthen it, but will develop and preserve it.

The fourth impression is, "that singing is difficult." If singing is done correctly it is no more difficult than speech, for "singing is but talking in tune."

The fifth impression is, "that singing is conducive to throat diseases." There is no doubt of this, but if the singing is based upon sound physiological principles the throat is strengthened, and the exercise of singing in itself

would be a safeguard against all throat complications, as singing is nothing but muscular development. The benefit of judicious practice can be seen at a glance, as any practice in a right direction is beneficial.

The sixth impression is, "that troches and all sorts of patent medicines are beneficial to the voice." If the voice is dependent upon these for strength and purity, that voice is most assuredly "built on sand." Beware of all such catchpenny devices, for they are but of little or no value, and at best afford only temporary relief. A simple gargle or spraying of the throat with salt, or borax and water, will keep the throat clean and clear.

The seventh impression is, "that all sort of dieting is necessary for singers or speakers." Anything that affects the general health affects the voice, as the voice is dependent in a large degree on the physique.

The word compass seems to admit of marvelous misconstructions by unthinking people, and the only reason I can give for this fact is, that the term quality is seldom explained by vocal teachers, hence the terms become confounded with each other. The first question invariably asked me by a new pupil is, "What is my voice? What kind is it?" And I have yet to meet a case wherein the pupil did not have his or her mind made up as to the exact kind of voice they had, and in the majority of cases their decision has been formed by the extent of their compass. In the female voice, if they can sing to 'F," the question is immediately settled by pronouncing themselves sopranos. If they can sing as low as "G" or "A" they are, of course, contraltos. The same application can be

nade to male voices. Nothing could be more erroneous. The compass of the voice has nothing whatever in common with the quality. It simply expresses the extent of the voice. It is nothing uncommon for a contralto to sing higher than a soprano, or for a soprano to be able to sing lower than a contralto; and to repeat, the highness and lowness or the extent which one is capable of singing determines the compass, and not the quality.

The most popular erroneous impression prevailing concerning vocal culture is, that any tyro can give the first lessons in the study of this art, and then the pupil can go to another teacher and be finished. This impression has wrought very great injury to the voices of ambitious singers of limited means, and I shall give a little advice on this subject. In the first place, no voice can be finished that is not developed. The mere fact of acquiring a style, a finish, does not hide any impure tones or defects in tone production. The finishing and giving style to a voice is but child's play as compared to the making and tuning of a voice. The voice comes to a teacher like an ore to be refined and developed. The development must be graduated to a nicety, every defect carefully and patiently obliterated, every step must have the greatest care and attention. The vocal organ is a very delicate instrument to handle. Every bad lesson one takes only makes one more defect for a good teacher to erase. But right here let me say, that the days of musical charlatans are numbered. We live now in the days of specialists, and we seldom see the sign of "Piano, Violin, Cornet and Singing Taught Here." A teacher of this kind must be a musical

paragon, considering that to be a perfect master of any o these is the study and work of a lifetime.

The impression that the cultivation of the voice engenders artificialness is absurd, "artificialness is the characteristic of defective art."

TROUBLESOME QUESTIONS ANSWERED.

Question. What is Intensity?

Answer. Intensity is the extent of volume of the voice (and we might class as a subdivision of intensity that which is called "reach of voice," or its penetrant power). Intensity is in proportion to the extent of the vibrations of the vocal bands to and fro, dependent on the resonant cavities.

Q. What is the Pitch of the Voice?

A. Pitch is the position of the sound in the musical scale. The pitch of a voice depends upon the rapidity of the vibration.

Q. What is Quality or Timbre of the Voice?

A. Quality or Timbre is the character of tone by which one voice is distinguished from another. This differential character depends upon the shape and position of the vocal organs. The necessity of knowing the quality or kind of voice you possess is a question of the utmost importance. This question should be settled at the very first, for if by any unfortunate circumstance you should decide wrong, a great misfortune has happened to you. Your practice is all misdirected; you sing compositions not adapted to your voice, necessarily causing unpleasant complications and great disappointment to your ambition.

Q. What is the compass of the voice?

A. The Compass is the extent of its tone production or range of pitch; the average Compass is two octaves (see chapter on "Erroneous Impressions").

Q. At what age should one begin the study of singing?

A. No precise age can be decided upon, as this must depend upon the "change" of the voice. During this change the vocal organs increase in size much faster than at any other time, and the voice during this stage should have perfect rest. Parents can not be too careful of their children's voices at this time, for many fine voices have been ruined by this neglect. Children can be taught prior to this "change," but only to preserve the voice and not to develop it.

Q. How long should a student practice?

A. This depends on the physical condition of a pupil. The average beginner with ten or fifteen minutes two or three times a day. This can be increased so that twenty minutes or a half hour can be used with profit.

Q. How long does it take to develop a voice?

A. From three to five years, according to the talent and physical ability of the pupil.

Q. Is chorus-singing beneficial?

A. Yes and no. If noise is the thing sought for, no; if music is desired, yes. Under a voice executioner, no; under a musician, yes.

Q. What should the first lessons in voice culture consist of?

A. Respiration; the control of the vocal and respiratory organs; teaching the pupils to let these organs severely *alone*. When this is accomplished they should be gradually strengthened and developed.

Q. What is the Portamento?

A. The Portamento is the carrying of the voice. It

is one of the finest of the embellishments when done correctly. The proper way is to carry the voice (by the gradual diminishing of the tone) so that it is felt and not heard. This wail we hear so much about is vulgar and denotes an uncultivated mind as well as voice. In connection with embellishments I will mention the "trill." It is very pretty and should be cultivated to its highest extent, as all the lighter embellishments are dependent upon it. One of the easiest means of acquiring this flexibility is by constantly repeating the word "little," on any two tones, pronouncing it as in speaking. The movement is much more decided than by the usual syllable, "ah."

Q. Is it proper to trill the R?

A. Dr. Bell says: "It is correct to trill or roll the R before a vowel, but not after a vowel." This is worth attention. Remember that singing is but speaking in tune.

SPEECH AND SONG.

A very good and concise definition of singing is "speaking in tune." This definition, though short, comprehends a great deal. We might say that "speech is the language of the intellect, and song the language of the emotions," and both dependent on each other. The motive power of each is the same, the only difference being in the amount of power requisite in their production. In fact, speech and song constitute a paradox, being one, and yet are two. In the correct study of speech (by speech we also comprehend elocution) a knowledge of music is necessary. Not that I mean to say that a student of elocution should be necessarily a trained musician, or *vice versa*, but a certain knowledge of each is requisite to obtain the best results of either. In elocution, music is necessary for inflection, flexibility and training of the ear. In music, elocution is necessary for proper articulation and proper knowledge of expressing a sentiment.

> "To this sure standard make your just appeal.
> Here lies the golden secret, 'learn to feel,'"
> But let "discretion be your tutor."

And in continuing the analogy of these twin-sister arts, a very curious and striking part lies in the fact that many people do not consider these studies as arts at all, but simply species of spontaneous natural gifts. Art is knowledge, as applied to production, and I am very sure that both speech and song are comprehended in this definition:

and the often asserted charge, that the study of either of these arts transforms a naturally graceful or effective speaker, or singer, into one that is repellantly artificial; and further, that the study of these arts also generates coldness, mannerisms, affectation in delivery, etc., is a very naked and palpably false idea. You will probably remember that in one of the previous chapters I defined artificialness as the characteristic of defective art. The true study and art of singing and speaking is the culture of the natural qualifications and the highest and noblest development of the same. For an illustration I can do no better than to quote Mr. McIlvain, professor of belles-lettres, Princeton college. In his book on elocution he says: "Whatever we are not accustomed to do embarrasses us when we begin it. If we have already made some irregular progress in the exercise of any art, systematic study and training, however indispensable to the mastery of it, will at first retard our progress. For while the precepts and rules of any art are new to the mind, it requires a self-conscious effort to put them into practice; and, of course, there can be no freedom or power."

"(This is particularly the case when persons who have learned to sing by ear are first taught to sing correctly.)"

I hope I have demonstrated to you fully the folly of not calling speech and song arts. For, as I have said, many people are deeply imbued with this theory and their whole argument consists in reiterating the worn out idea, that study begets artificialness, and will, in most cases, cite an example. But I trust my remarks will have armed you against any such an attack. A peculiarity of this

class of people is that they will acknowledge that any other art requires study and training to develop the natural gift or genius, but in speaking or singing, we must not develop our natural gift. This seems to me to be a most refreshing example of an inconsistency.

And yet these same people will go to hear any celebrated singer or speaker, and never give a thought of the study and work it took these performers to reach their high state of vocal development, and in relation to this let me say, that I have yet to see the orator or singer who has reached a high development without study or training.

The importance of correct speech and song is so great that one of the greatest scientists, Baron von Humbolt, said: "It is only by the spoken word that the speaker breathes his own life into the souls of his hearers."

"Written language in the highest use of which, is simply the embalming or preservation of the living utterance."

And how very true this fact is. Often do we hear a singer or an orator thrill us with animation or depress us with melancholy, as the case may be, by the magic of their voice.

And yet when we read the same language, we experience but a small part of the feeling we experienced when we were filled with the magnetic influence of the human voice. Written language is like unto living language, "as a painted ship on a painted ocean is unto a real ship and a real ocean." To be a good singer, you should be a good speaker. The importance of correct speaking can

not be too fully and deeply impressed on the mind of a student of vocal culture.

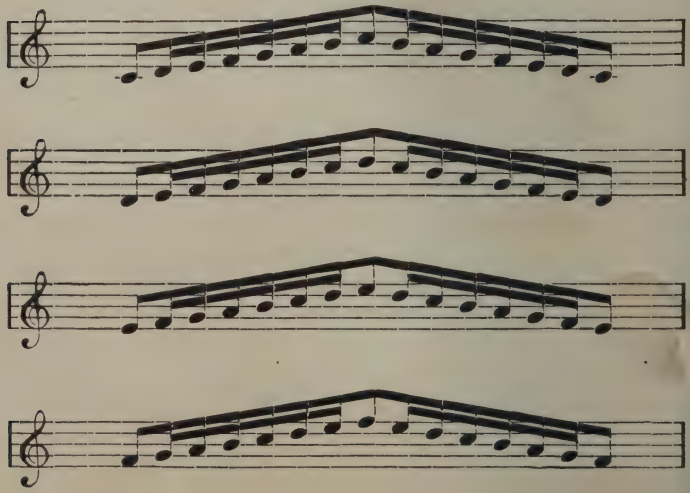
All songs have words and these words constitute a sentiment to be expressed or a story told, and are something more than a mere jargon of semi-articulated syllables. Songs without words are generally confined to instruments other than the voice, or are relegated to vocalises in the narrow limits of a practice room.

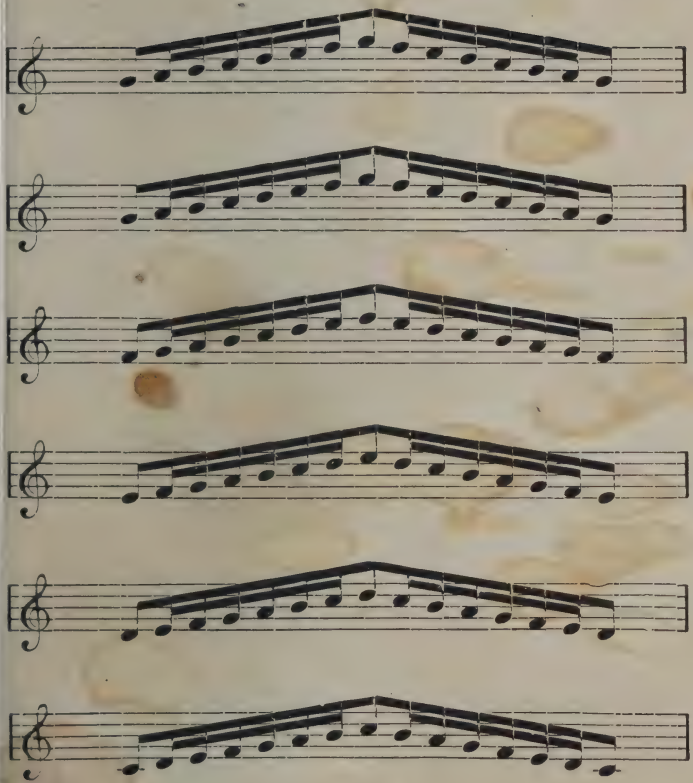
I know of nothing that has so brought vocal culture into disfavor as the fact of many singers, sacrificing the words of a song for the paltry satisfaction of vocal pyrotechnics and vulgar displayment of the voice.

All speech, if carried on in a slovenly, uncouth manner, bespeaks a low order of mind, and it hardly seems possible that any one could so debase the beautiful and transcendent art of song, by deliberately, and from the most selfishly vain of motives, repress the words of any noble composition. For any one, even on the commonest plane of human intelligence, is distinctly aware that words are set to music for a purpose. Words are seldom written for music, rather the reverse, music is written for the words, or at least, should be. In conclusion, let me once more repeat, speech and song are too nearly allied to be ever separated; such a separation would cause both to suffer.

EXERCISES.

Take a deep breath, close the mouth and sing these exercises very softly, two or three times a day for a week. Then sing them with *Koo*. During the singing of these exercises, care should be taken to let the muscles of the throat alone. After a time the syllable *Ah* can be used to advantage. A very good and safe plan is, first sing with *closed mouth*, then with *Koo*, then with *Ah*. Do not be alarmed if this weakens the voice, persevere in the practice, and it will soon grow stronger.





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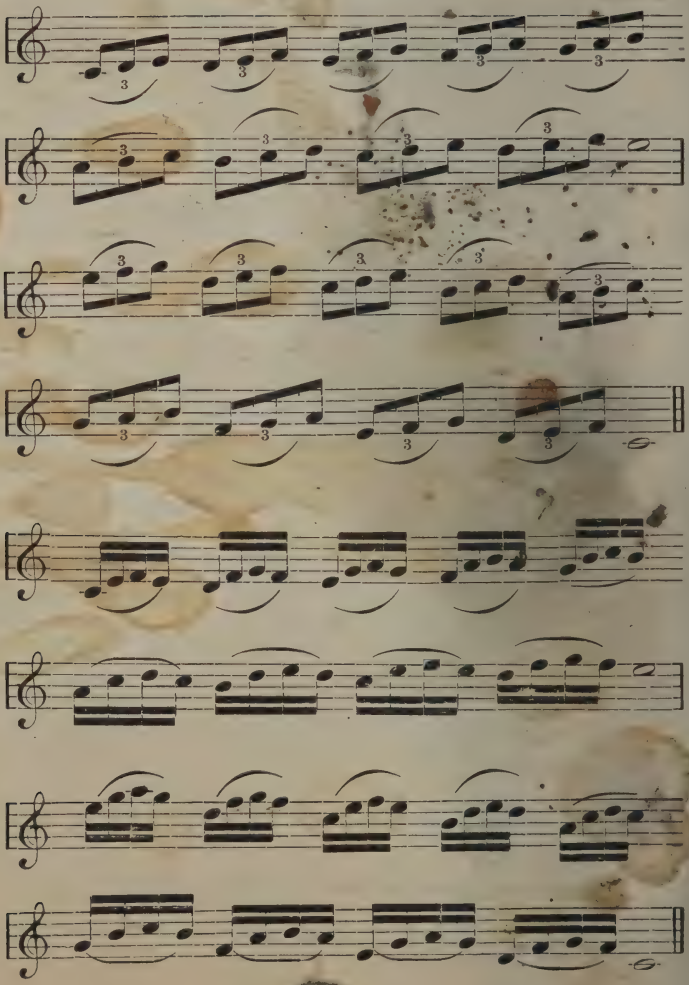

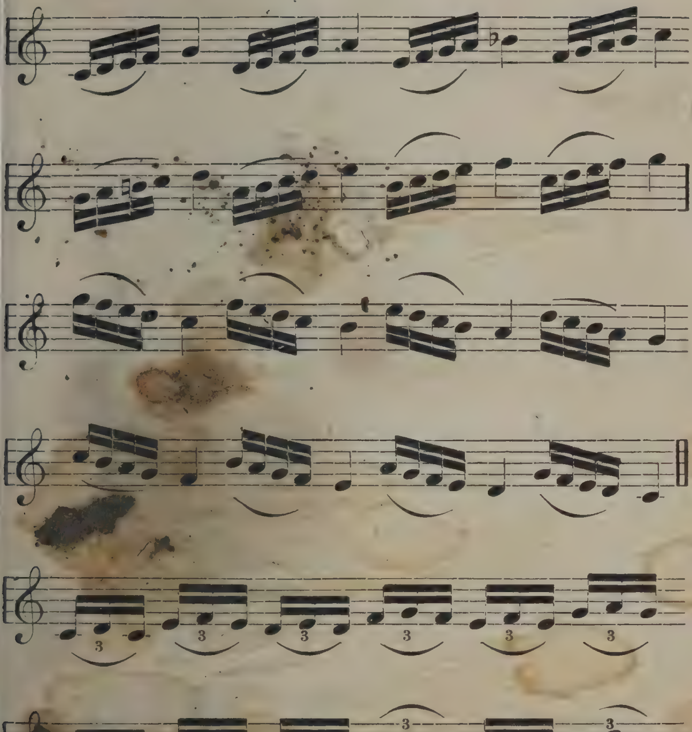

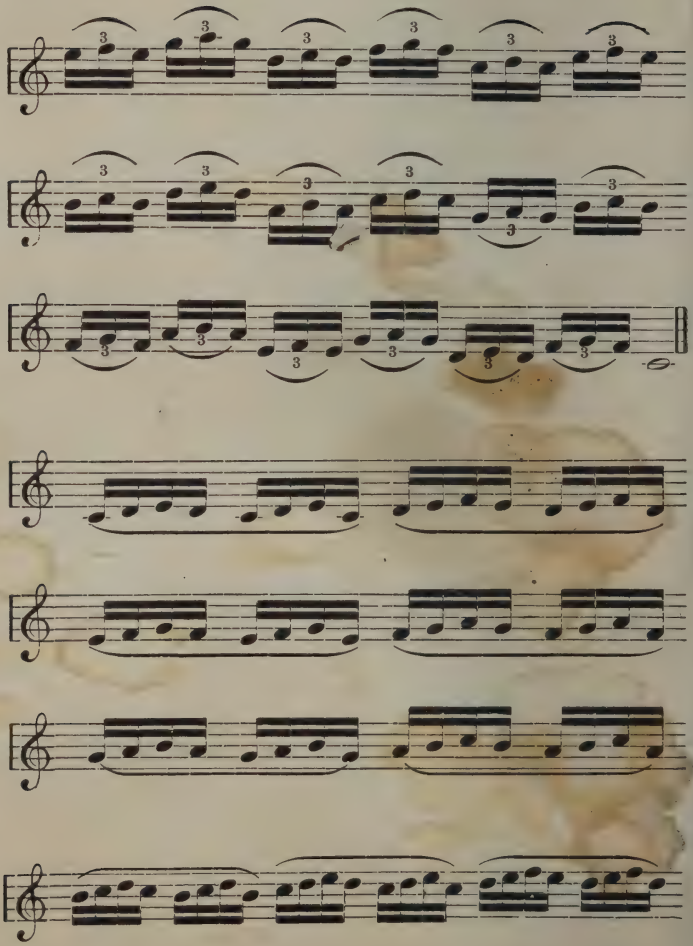
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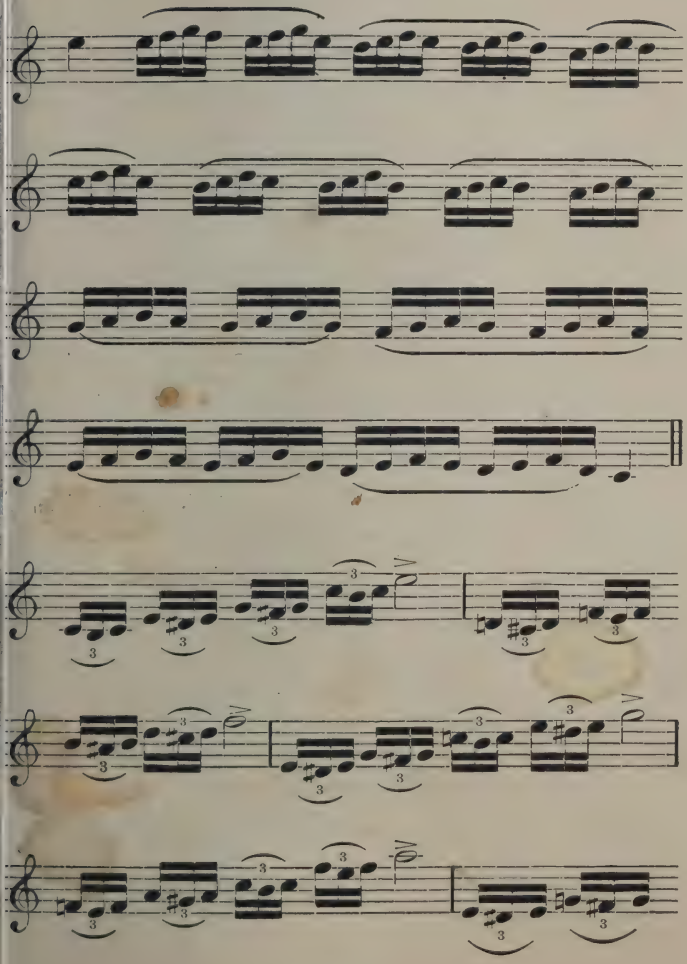

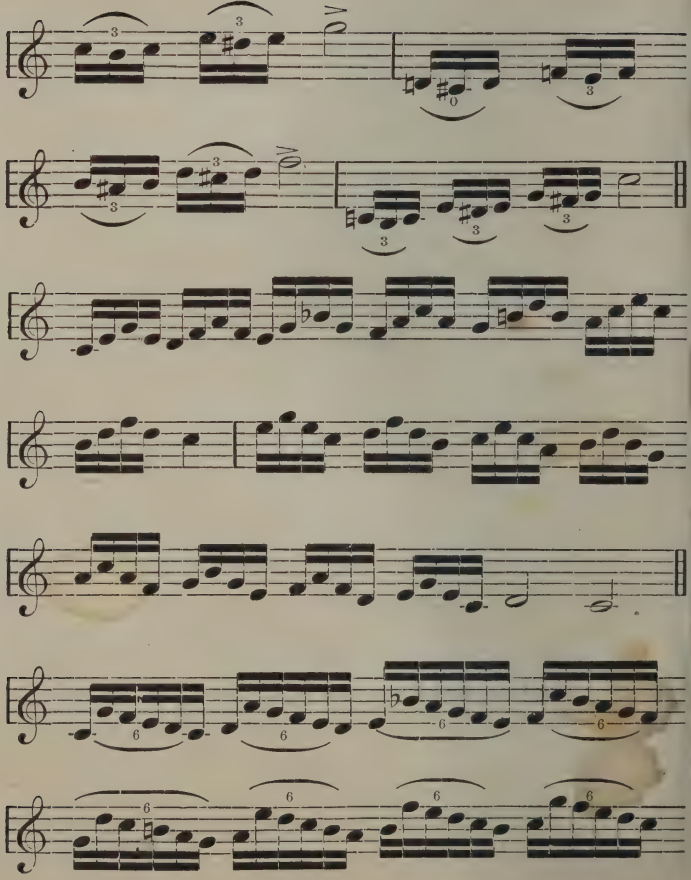
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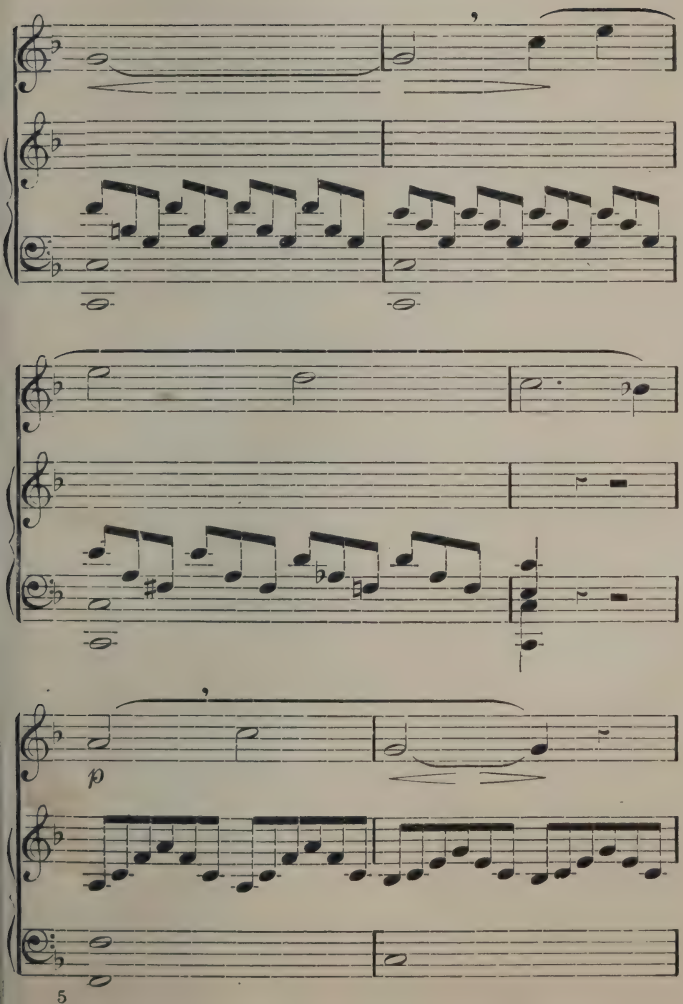
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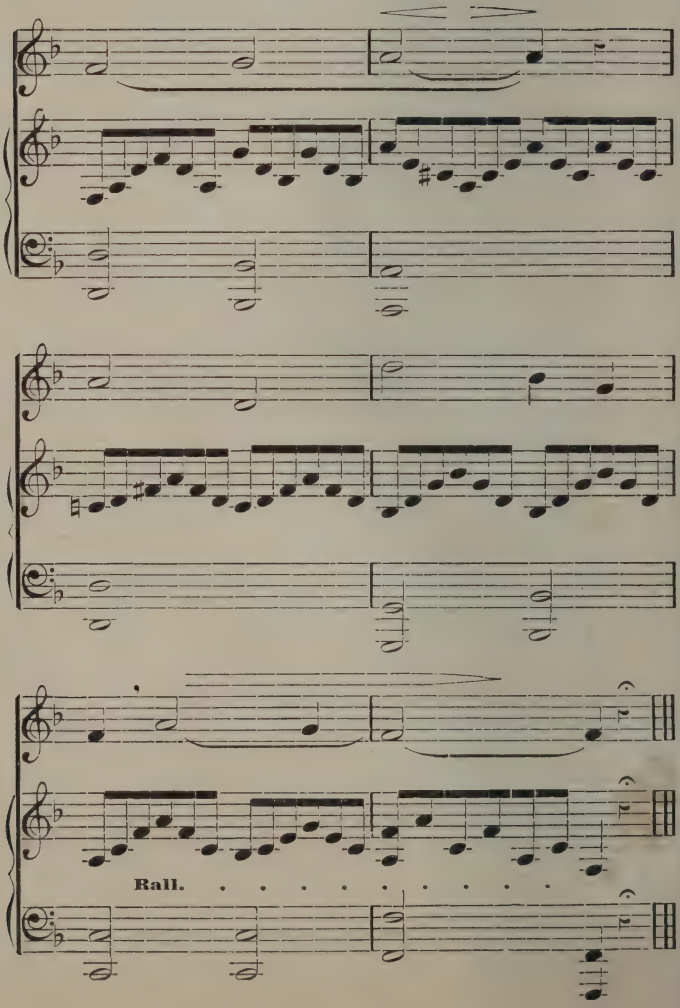
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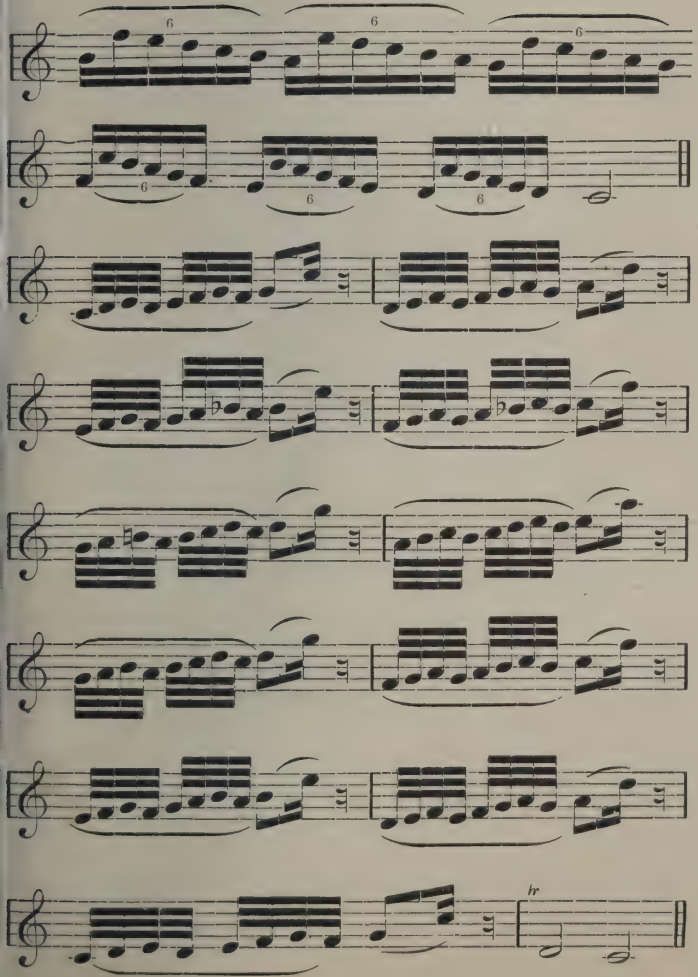
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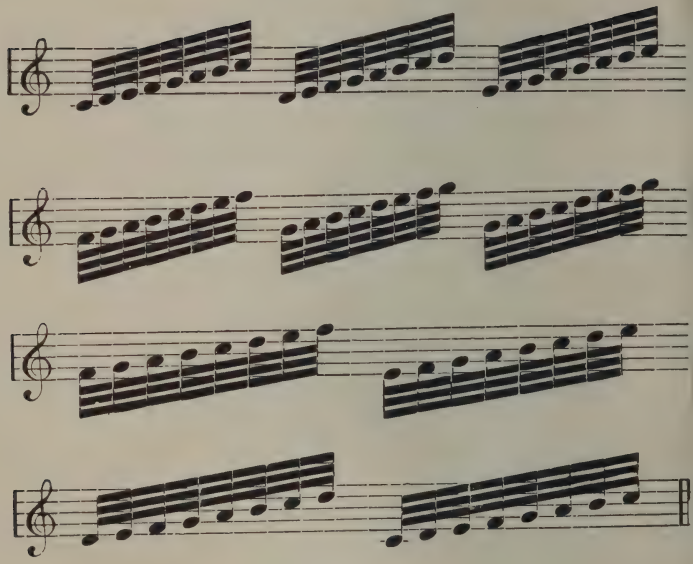
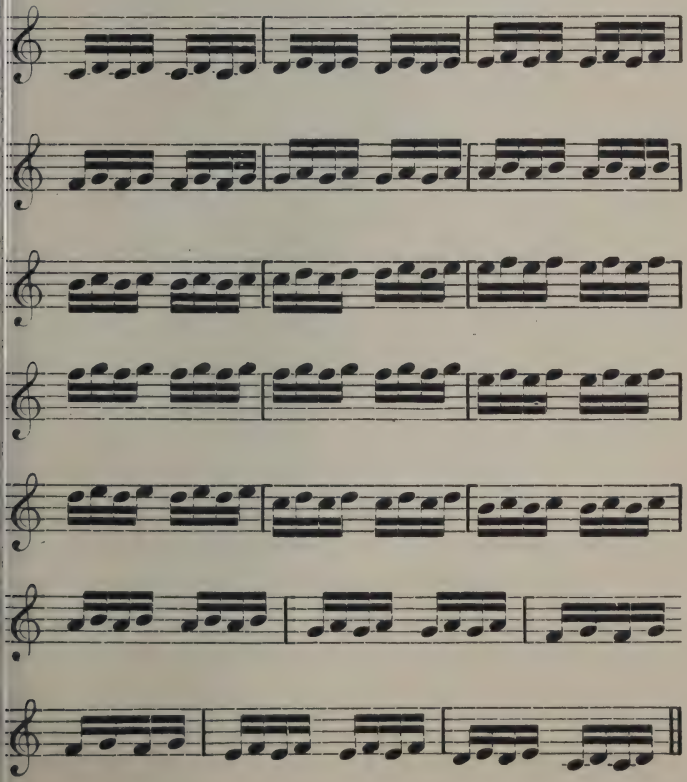
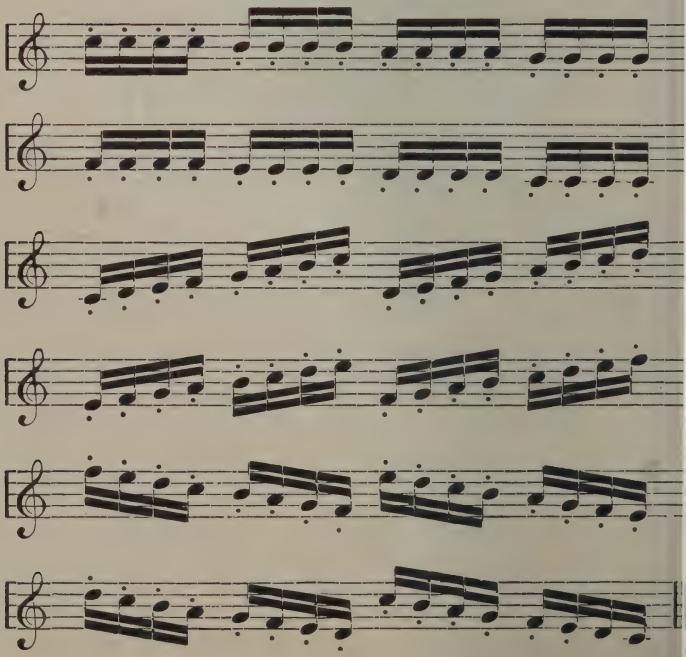


This exercise is for flexibility, and should be practiced by using the word *Little*, pronouncing it as in speaking. Be patient and work, and you will see good results.



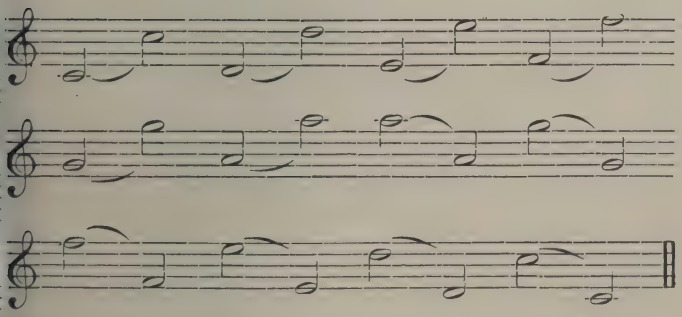
THE STACCATO.

This exercise should be sung soft and distinct, each note separate, it is a sudden movement of the diaphragm, like an exclamation, a sudden fright.



THE PORTAMENTO.

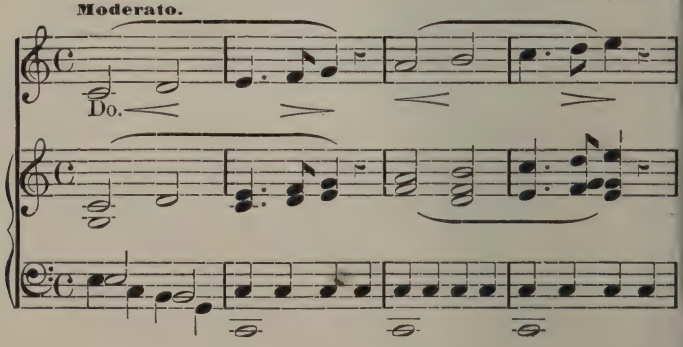
This exercise should be practiced softly, beginning the tone very soft, gradually increasing it, then diminishing, until the tone is well in the mouth, then carry, or let it lift itself. By this method it is felt and not heard.

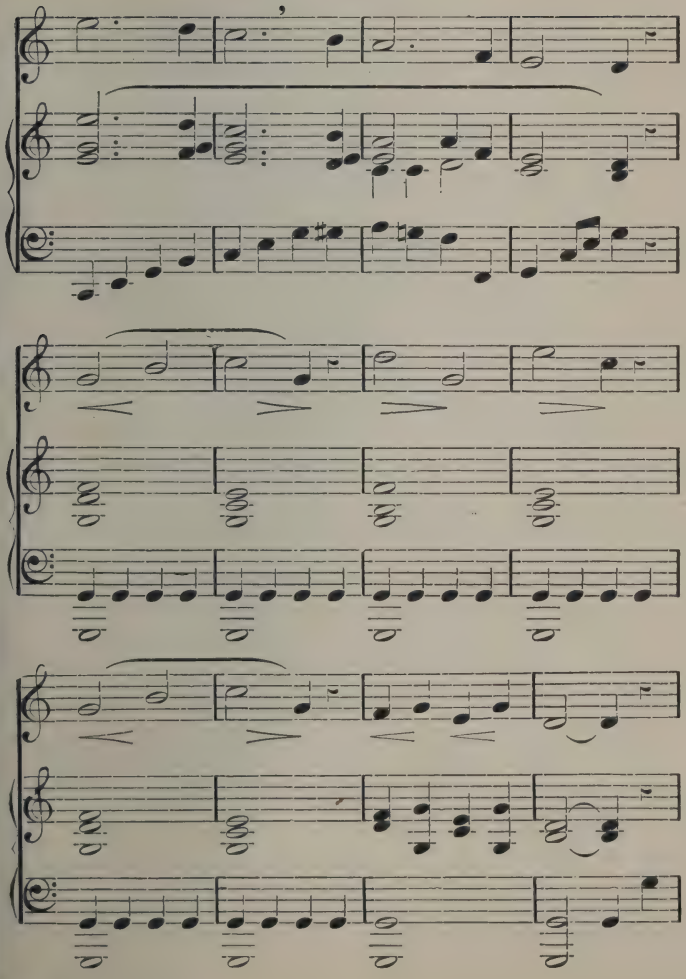


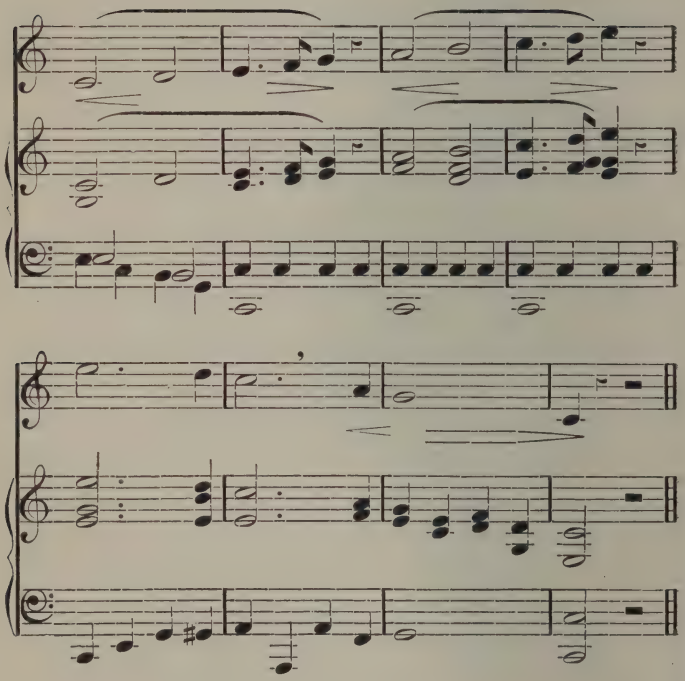
THESE SONGS WITHOUT WORDS

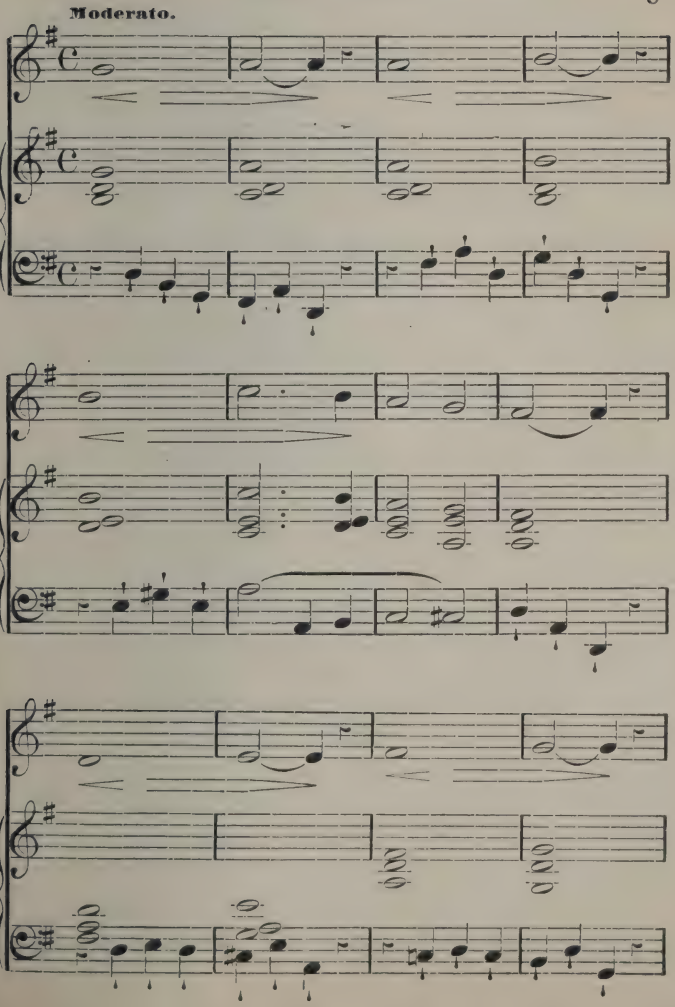
Should be sung softly and smoothly. Do not be anxious to hear your own voice. Never sacrifice sweetness for power or music for noise. It is the violin or flute that is heard above the drum. Sing them with closed lips, with the syllable, *Ah!*

CONCONE.





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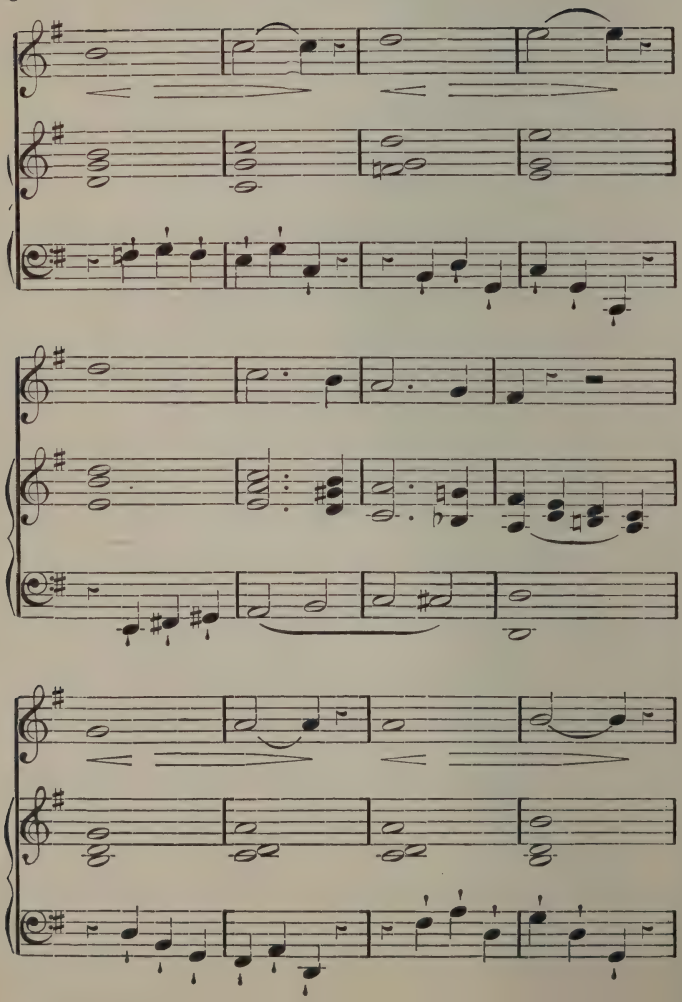
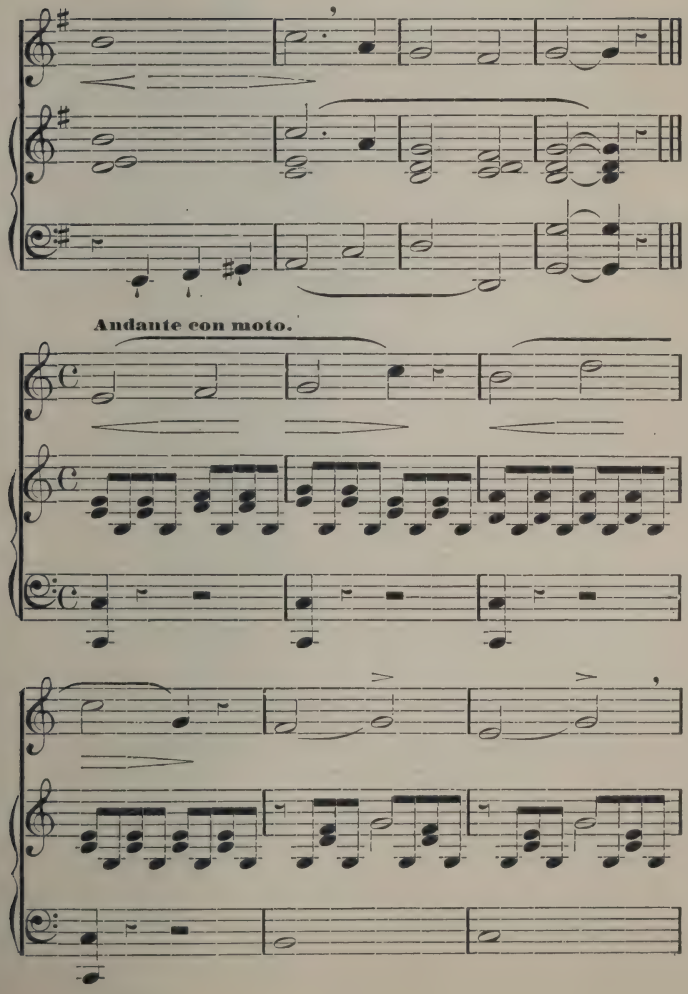
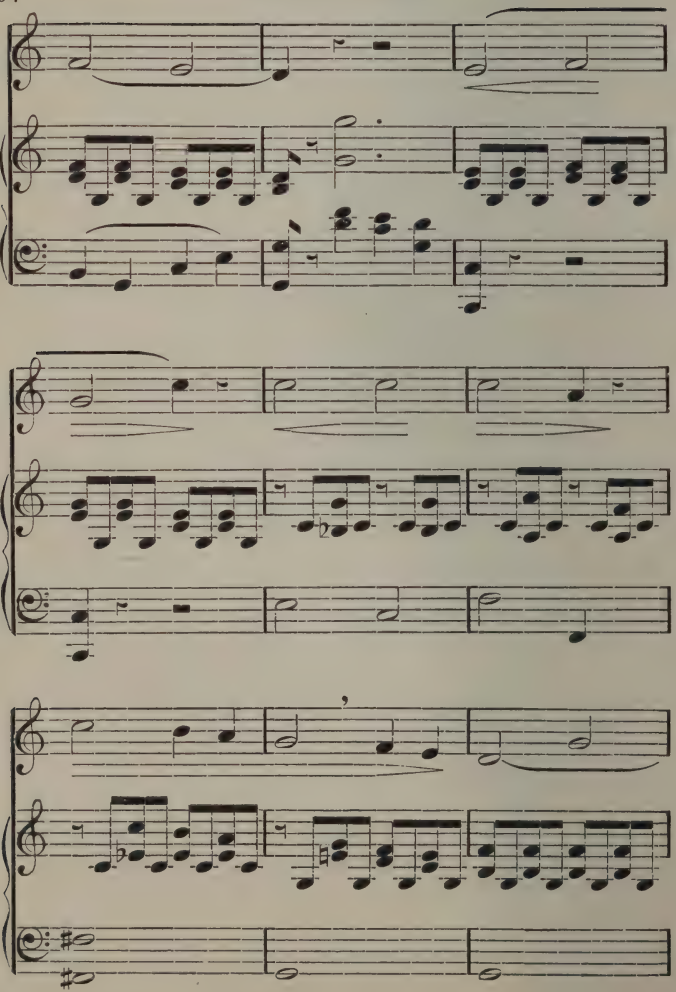
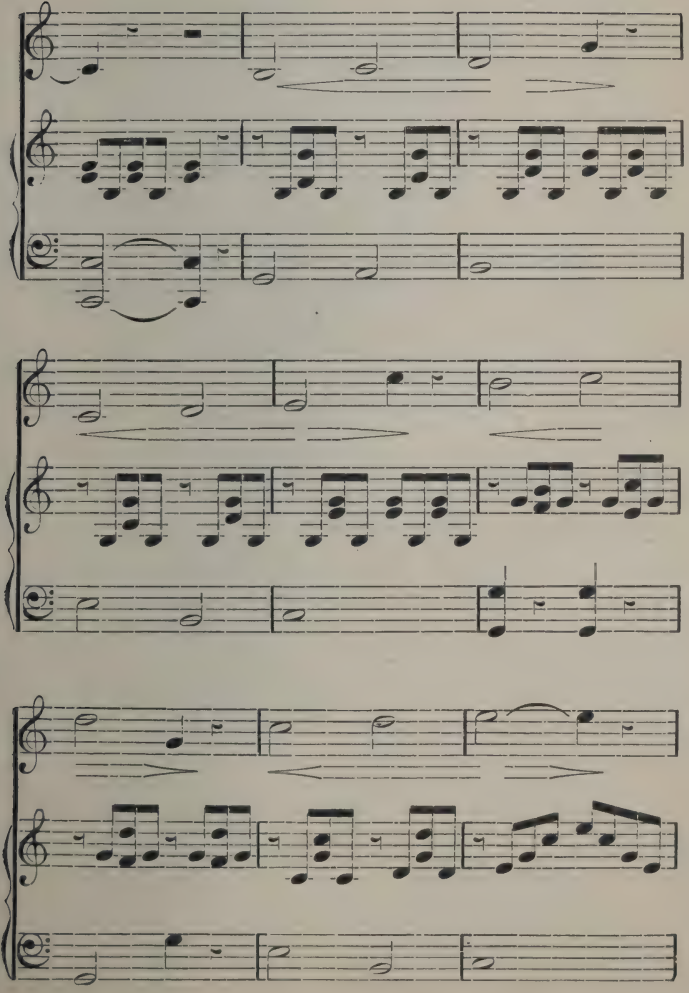
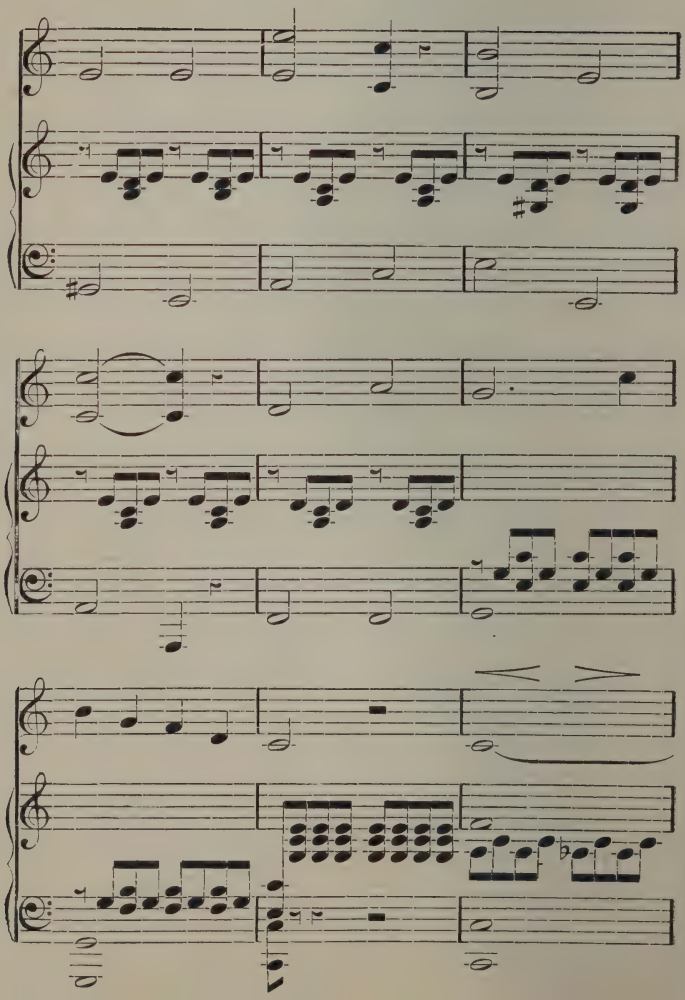
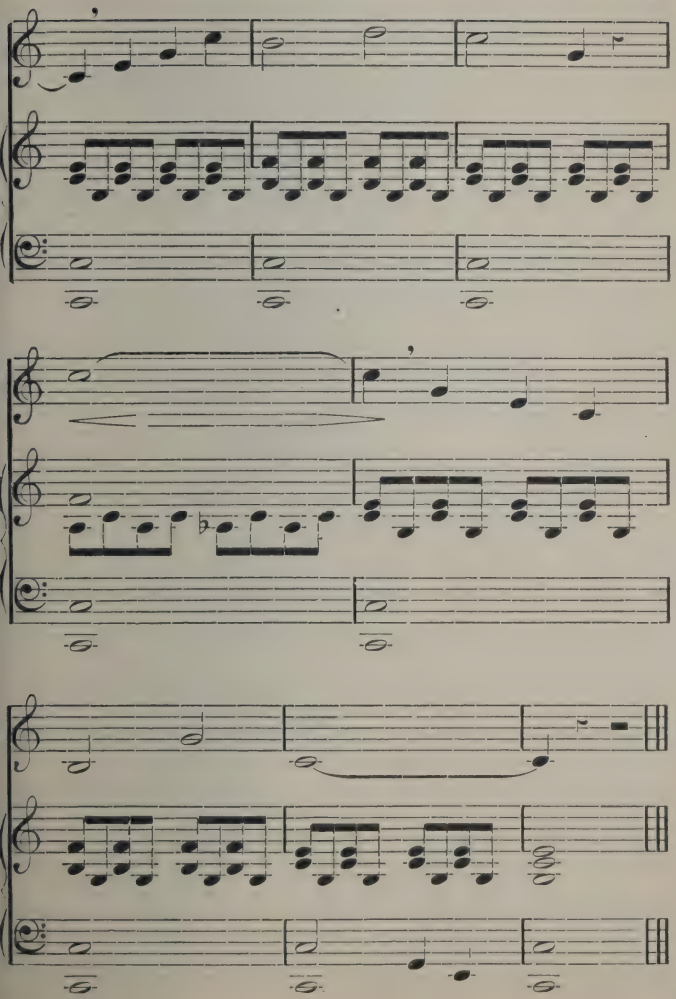


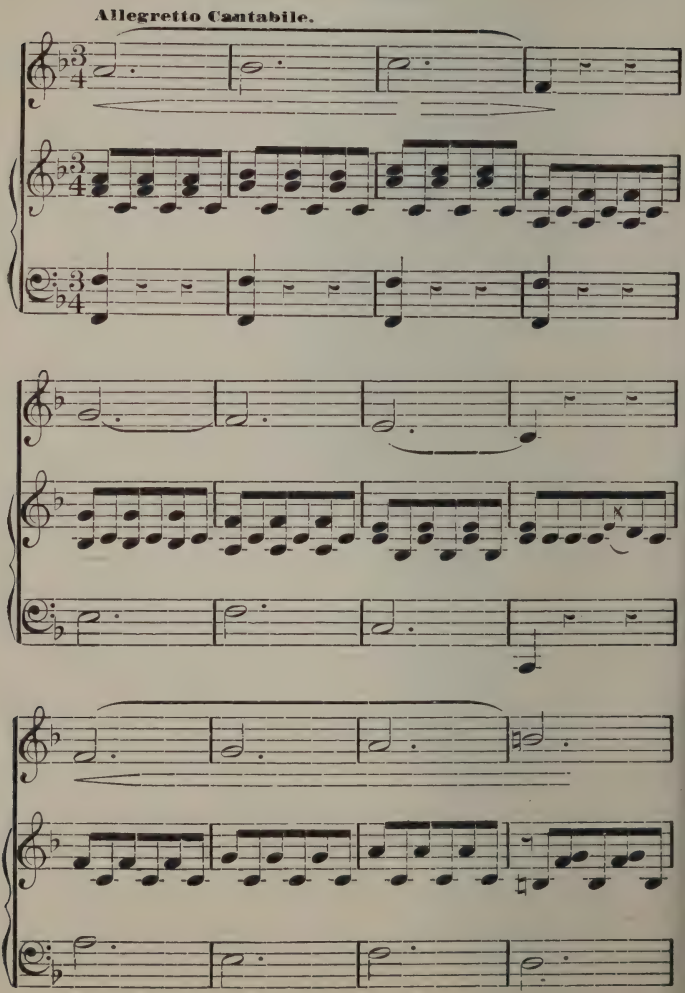

Andante con moto.

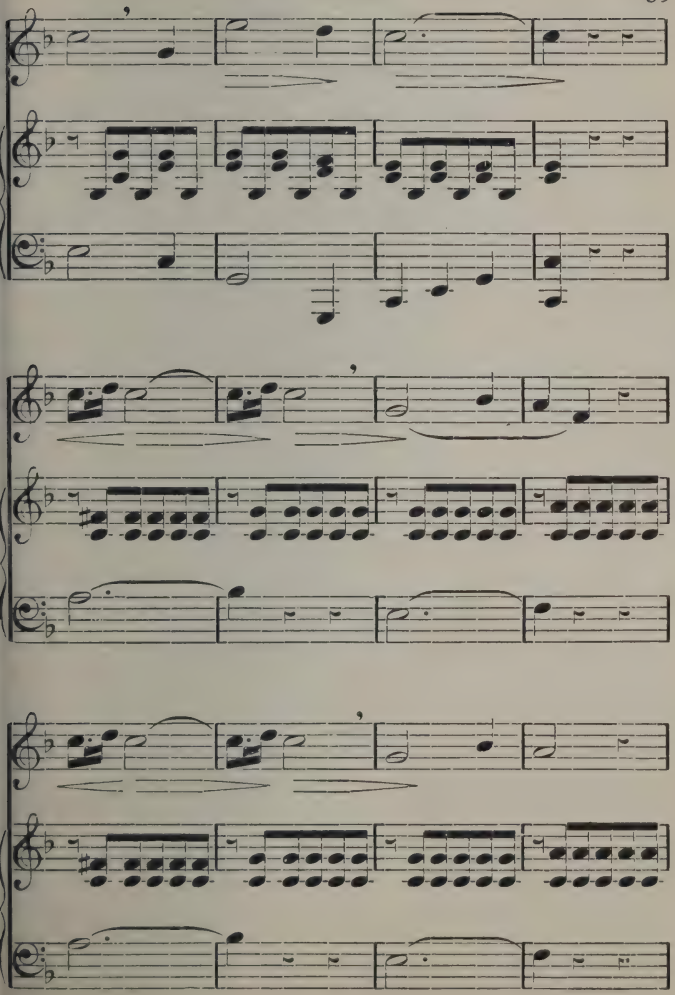


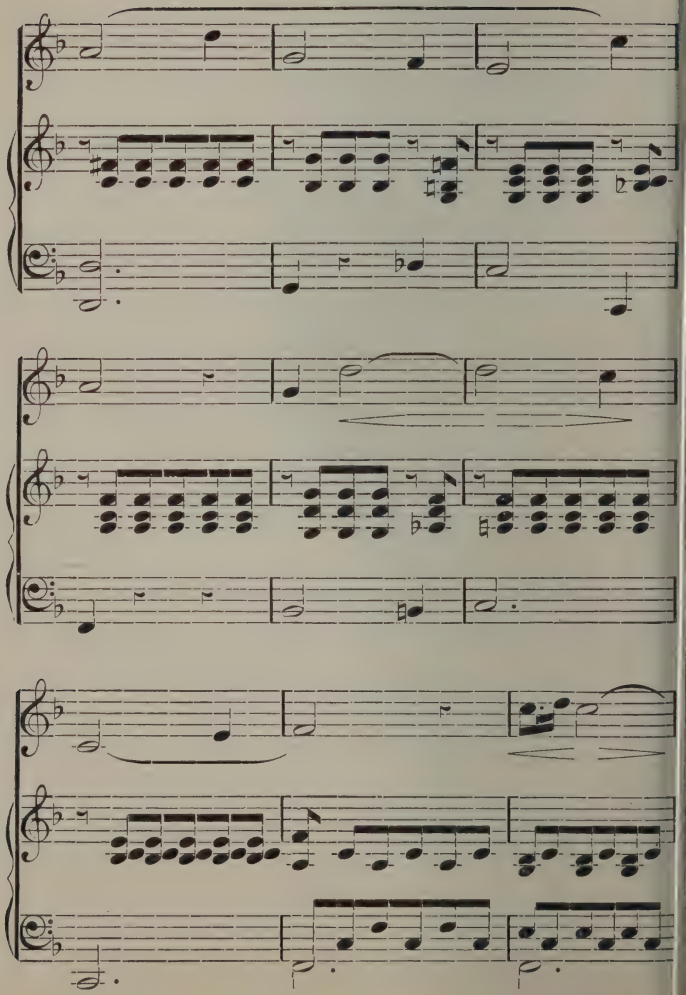


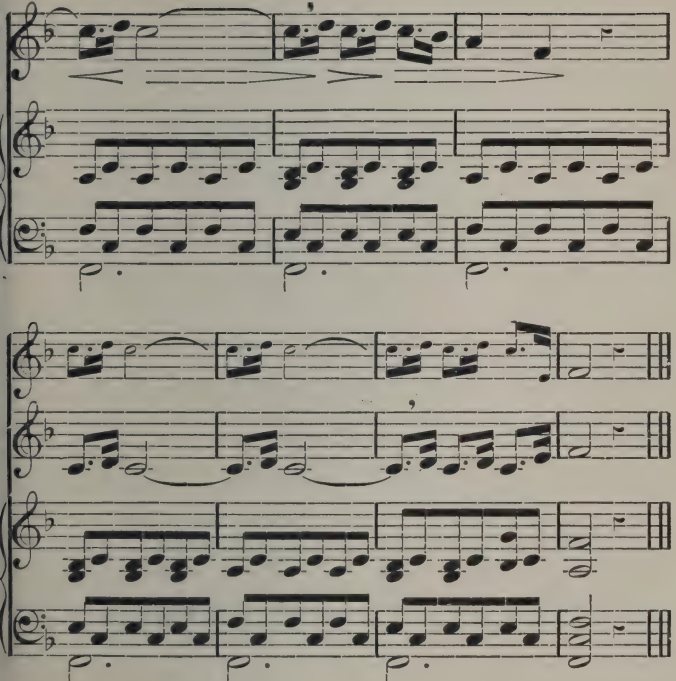





Allegretto Cantabile.







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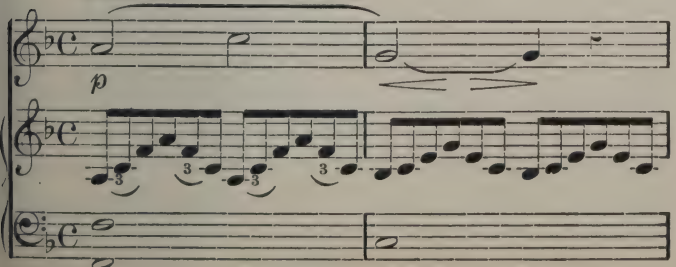
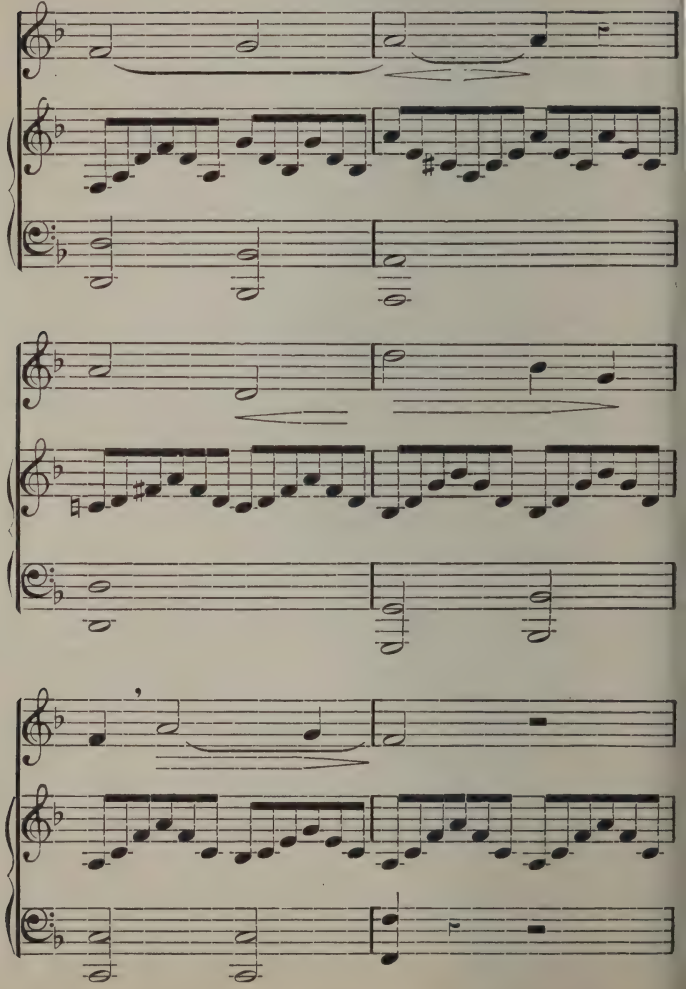
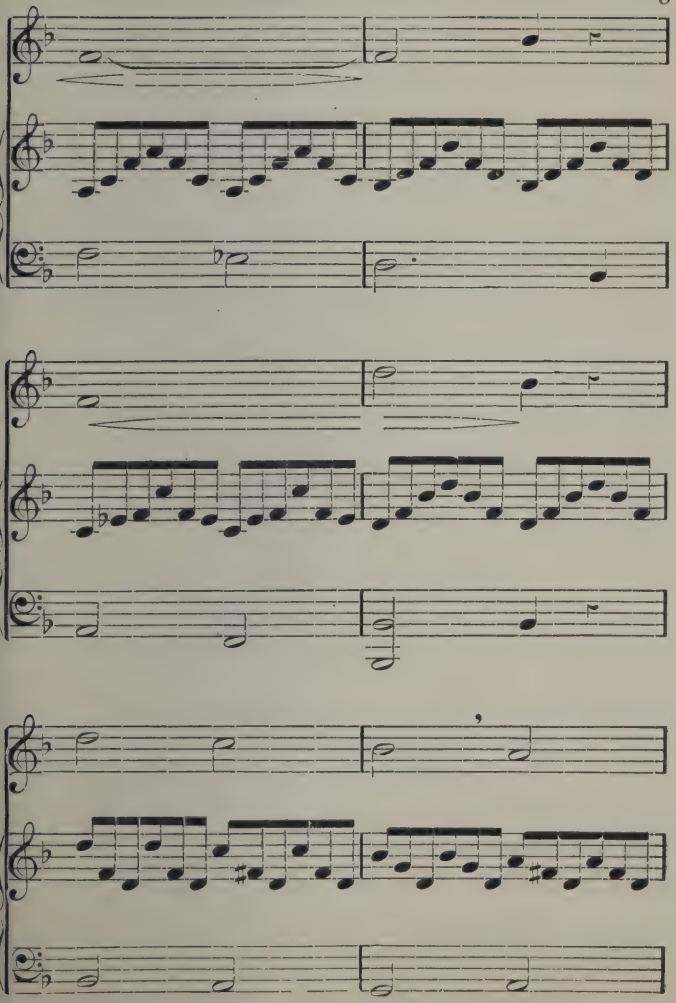
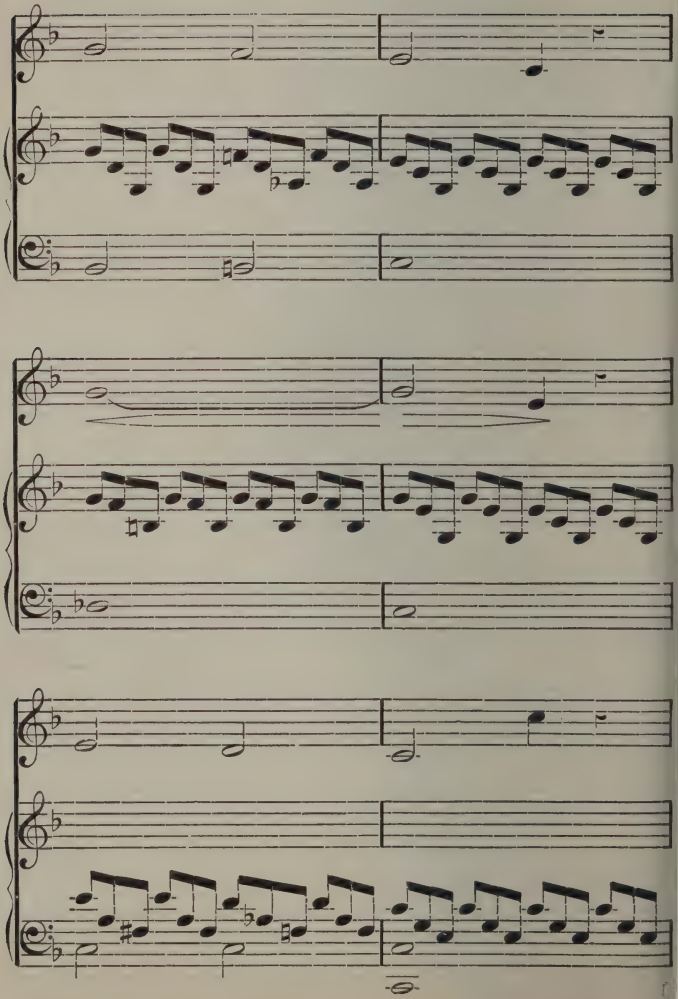
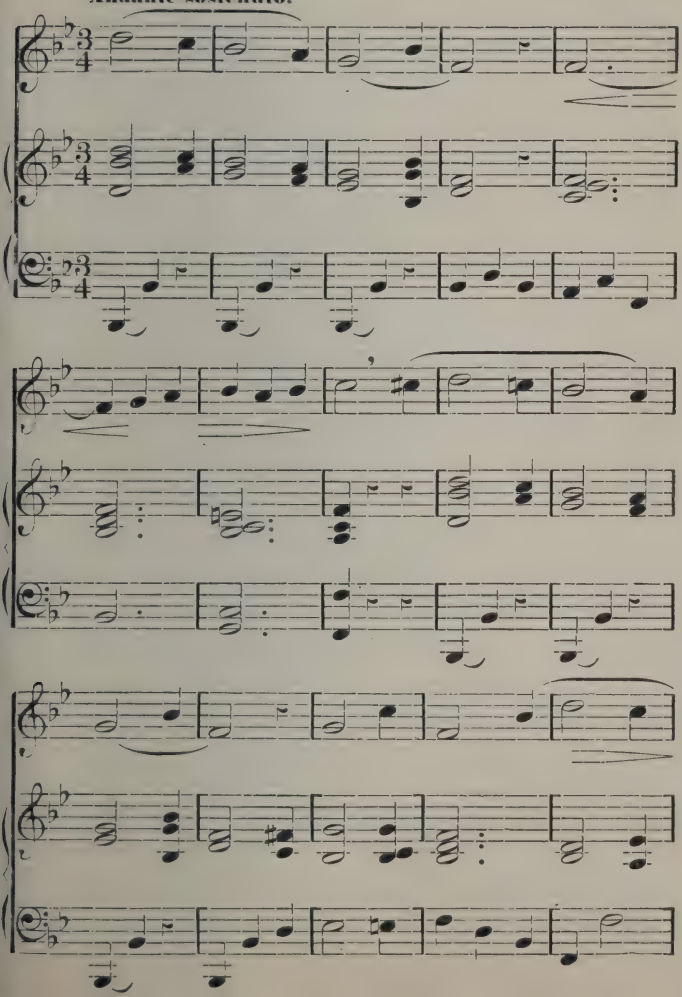
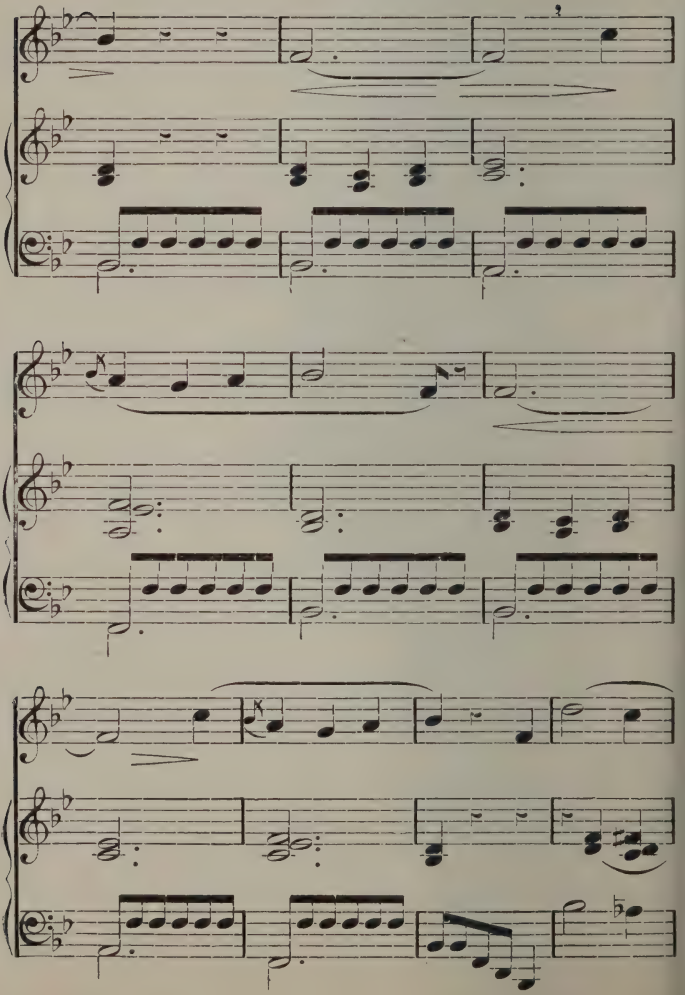


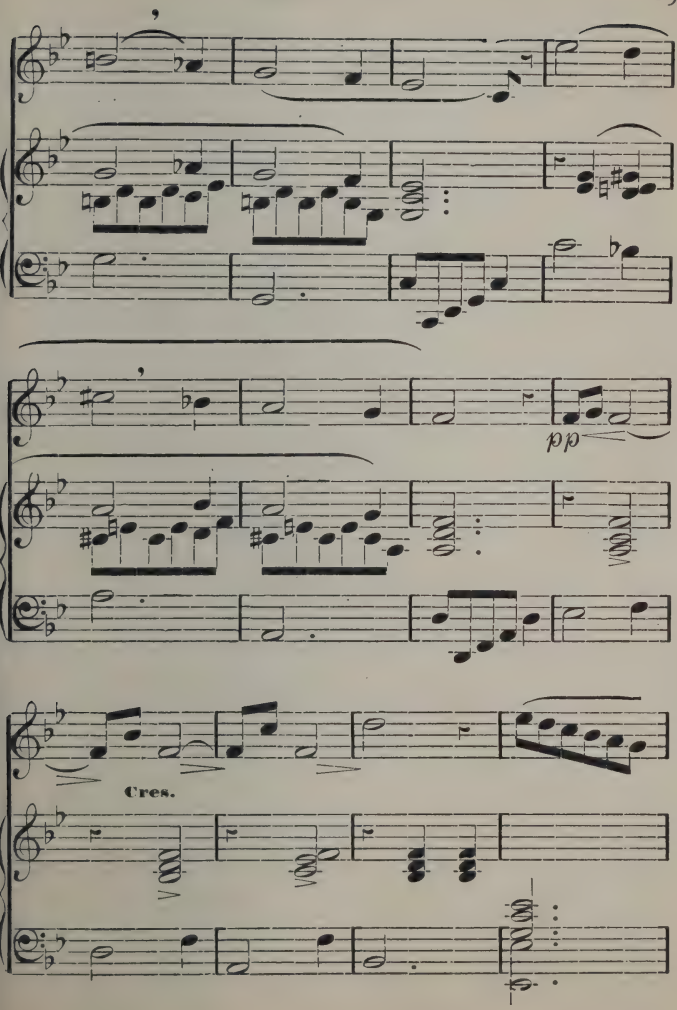







Andante sostenuto.

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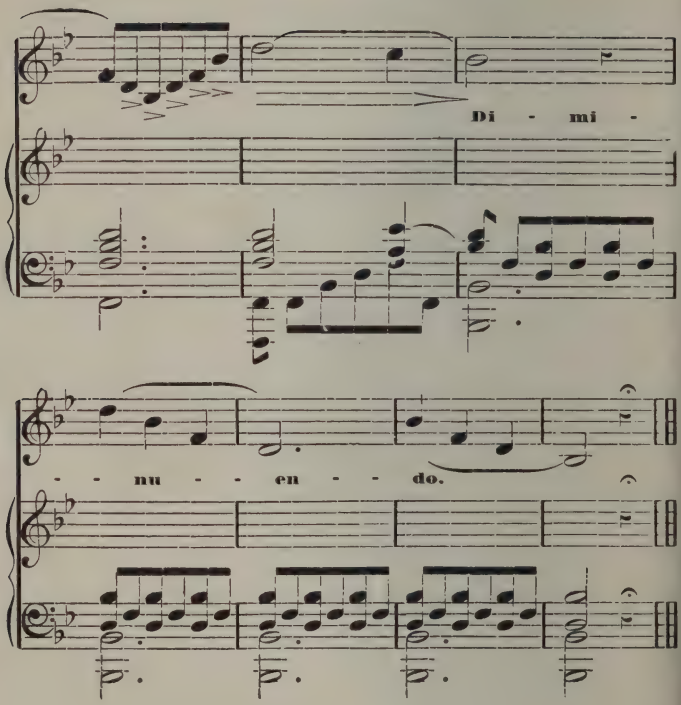

Di - mi -
- - nu - - en - - do.

HOW TO LEARN A SONG.

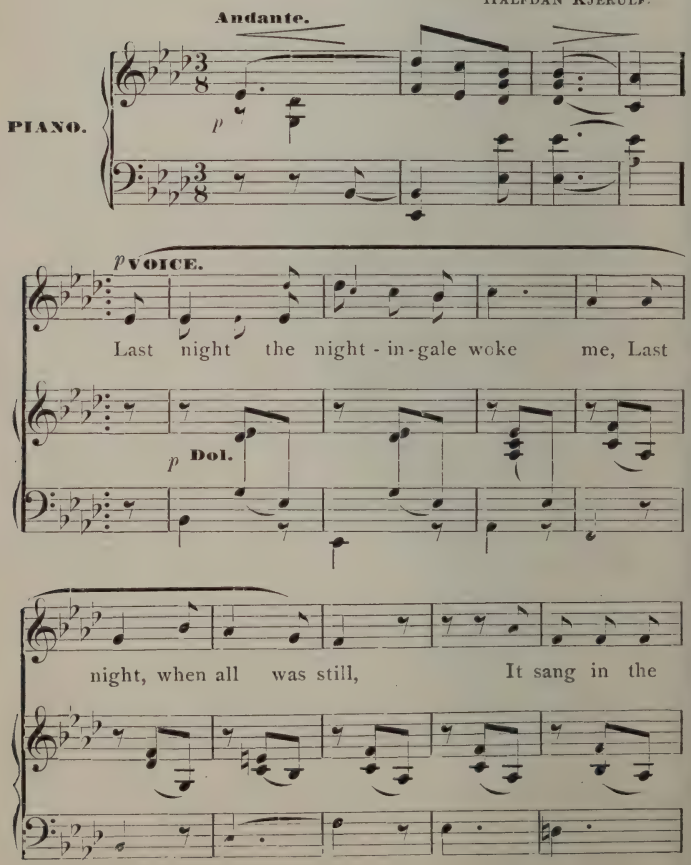
Care should be taken in making the selection.

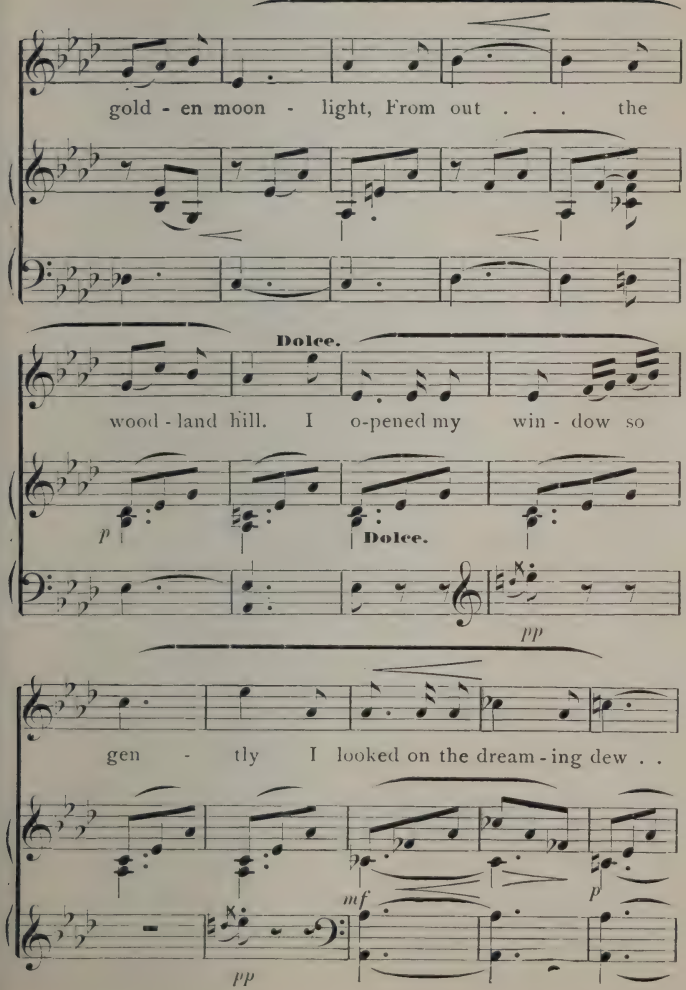
Don't be too ambitious. A ballad well sung is enjoyed and appreciated by every one, from the cultivated to the uncultivated. After having made your choice, memorize the words; think of them, make the sentiment your own; mind the pauses (these pauses are good places to take breath), do not breathe *between* syllables. Accent the words the same as if you were reading them, giving the *long soft* sound to the vowels. The consonants should be only touched, as it were, for they constitute the *noise* element in music, the vowels being the chief *musical sounds*.

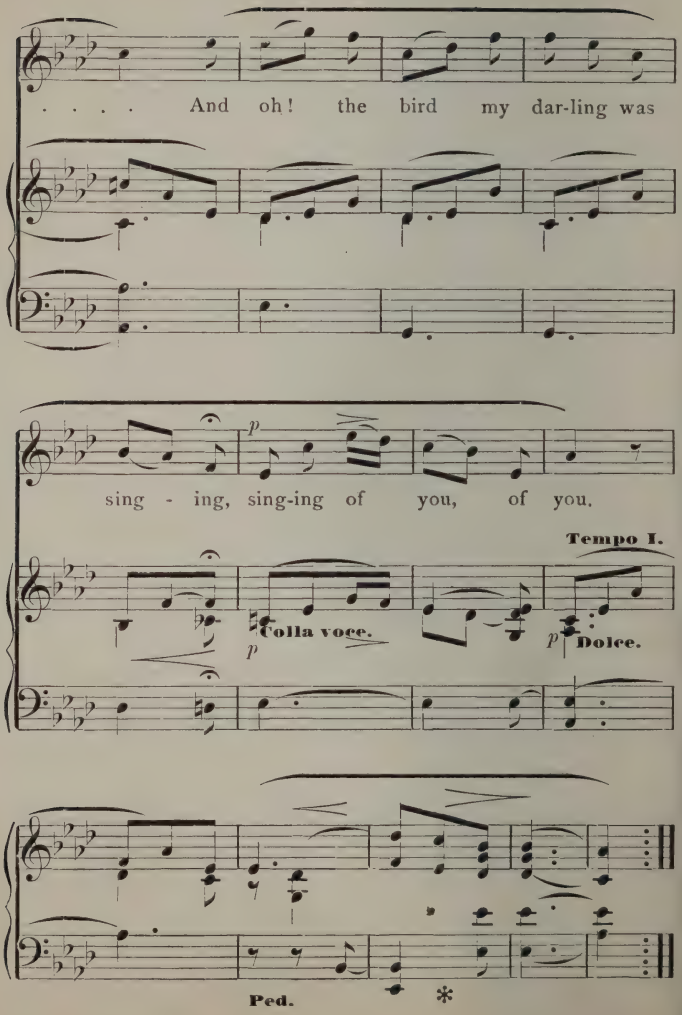
Do not lose sight of the fact that singing is simply *talking in tune*.

LAST NIGHT.

HALFDAN KJERULF.




gold - en moon - light, From out . . . the
Dolce.
wood - land hill. I o-pened my win - dow so
p
Dolce.
pp
gen - tly I looked on the dream - ing dew . .
mf
p
pp


. . . . And oh! the bird my dar-ling was
p
sing - ing, sing-ing of you, of you.
Tempo I.
Colla voce.
p
p
Dolce.
Ped.
*

I think of you in the daytime,
I dream of you by night,
I wake and would you were here, love,
And tears are blinding my sight.
I hear a low breath in the limetree,
The wind is floating thro',
And oh! the night, my darling,
Is sighing, sighing for you.

O, think not I can forget you;
I could not if I would,
I see you in all around me
The stream, the night, the wood,
The flowers that slumber so gently,
The stars above the blue,
Oh! heaven itself, my darling,
Is praying, praying for you.

MUSICAL TERMS.

Accelerando . . . . Increasing in rapidity.
Adagio . . . . . Very slow.
Ad libitum . . . . At pleasure.
Affettuoso . . . . . Tenderly.
Agitato . . . . . Agitated.
Allegretto . . . . . Slower than *Allegro.*
Allegro . . . . . Quick.
Allegro assai . . . Very quick.
Allegro furioso . . Quick and furious.
Allegro maestoso . . Quick and with dignity.
Ameroso . . . . . Lovingly.
Andante . . . . . Slower than *Allegretto.*
Andante assai . . . A little slower than *Andante.*
Bis . . . . . To repeat.
Brillante . . . . . Brilliantly.
Cadenza . . . . . A fall or modulation of the voice.
Cantabile . . . . . In a flowing style.
Con abbandono . . With abandon.
Con brio . . . . . With vigor.
Con dolore . . . . With pathos.
Con duolo . . . . . With sadness.
Con espressione . . With expression.
Con fuoco . . . . . With fire.
Crescendo . . . . . Increasing in power.
Dolce . . . . . Sweet.
Dolorosa . . . . . Mournful.
Elegante . . . . . Graceful.
Energico . . . . . Energetic.
Fine . . . . . The end or finish.
Forte . . . . . Loud.
Fortissimo . . . . Very loud.

Giusto . . . . . In correct time.
Grazioso . . . . . Gracefully.
Impressario . . . . A musical manager.
Larghetto . . . . . Not so slow as *Largo*.
Largo . . . . . Very slow movement.
Legato . . . . . Smooth.
Leggiero . . . . . Light.
Lento . . . . . Slow.
Maestoso . . . . . Dignified.
Mezzo . . . . . Half.
Malto . . . . . Very.
Obligato . . . . . Something that may be omitted.
Piano . . . . . Soft.
Piu . . . . . More.
Poco . . . . . A little.
Pompose . . . . . Pompous.
Portamento . . . . Carrying the voice from one sound to another.
Presto . . . . . Very fast.
Rallentando . . . . Slower by degrees.
Scherzo . . . . . Playful.
Sempre . . . . . Always.
Sostenuto . . . . . Sustained tone.
Staccato . . . . . Detached.
Theme . . . . . The subject.
Tempo . . . . . Time.
Veloce . . . . . Rapidity.
Volante . . . . . Flying, light and rapid.

How to Speak.

PREFACE.

"How to Speak" was suggested by many who are striving for an easy and natural mode of speech and expression. The effort of these few chapters has been to instruct, without indulging in ambiguous technicalities, simplifying the instructions, and giving exercises which can be understood and followed without the aid of a teacher. If they are the means of leading those who are seeking a better way into the path of perfected speech, the desire of the author will be accomplished.

To Chester Mayer, M. D.,

(my friend and physician.)

HOW TO SPEAK is gratefully dedicated by the Author.

INTRODUCTION.

The importance of correct speech can not be undervalued when we take into consideration its universal use. We are beings made in the image of God—perfect. Respiration became a necessity to life and speech when God first breathed into man the breath of life and he became a living soul.

As it is impossible for one to speak without breath, correct respiration must be the foundation on which voice is built.

The speaking portion of the body is a perfect instrument in itself. Its proper development and use gives tone and health to the other parts of the body. It is only by the abnormal use of any part of the body that movement is impeded or made difficult; as, for example, the heart is more or less affected by the ease or difficulty of respiration. The lungs are subject in a still greater degree to the action of these same respiratory muscles. The lungs form one of the largest organs of the human body. A writer on this subject tells us that the lung cells, if spread out, would cover an area of fourteen thousand (14,000) square feet. Nine-tenths of the people never use all their lungs, and the unused parts are left to disease and decay. False respiration is responsible for

many of our bodily ills. How necessary, then, for us to know Nature's way.

Some one told me a while ago, he had not time to breathe.

When the body is doubled up, breathing is a work of time; but when standing erect, with shoulders thrown back, breathing is not difficult, but easy, free, restful and instantaneous. There are many forms of breathing: one of the most dangerous to speech is *mouth breathing*, for the throat is delicate, and when the air is drawn through the mouth into the throat and lungs, it chills them. Chronic sore throat, and often loss of voice, is the result.

The throat depends on respiration to strengthen and develop it. It must be remembered that all physical development is muscular. By judicious exercise the muscles of the throat become as hard and firm as the muscles of a blacksmith's arm. This growth must be gradual. Many voices are ruined by forcing for a quicker growth.

Speaking and singing are synonymous; the forming of the tone or word, the long soft vowel, the accentuation, punctuation, the needed respiration, each requiring the same thought, the same physical impulse.

A necessity to perfect speech is a healthy, well developed throat and respiratory muscles, and a cultivated mind to govern and control them.

A FEW DEFECTS OF SPEECH AND HOW TO CORRECT THEM.

Among the first things to be sought for in the culture of the speaking voice is purity of tone.

What is a pure tone?

A sound from which all noise is abstracted.

How is it possible to produce this pure tone?

Close the mouth, take a deep inspiration, form your tone, then exhale just sufficient air to make a clear, musical sound. Should more breath escape than will generate a pure tone, it is at once termed *noise*. If you will place the back of the hand in front of the mouth during the emission of this sound, you can feel the waste. This exercise should be practiced on the strongest part of the voice, middle G, A, B and C. Take a string, tie it across the window, you will find by experiment the strongest part is its center. As the voice grows in strength, the compass can be increased. As the middle voice grows, the extremes grow in the same proportion. The steadiness of this tone is governed by the control of the muscles in exhalation. Correct respiration plays a very important part here, as purity of tone depends greatly upon its formation and its power in production.

It is a common thing to see one breathe and speak at the same time; at such times you hear that disagreeable gasp when the speaker has finished. The respiration should be completed before the word or tone is formed.

Again, a deep breath is taken, and at the first sound, the waist muscles relax, and the speaker has no freedom or power. I might liken the body to a perfect machine, well equipped with workmen, as I will call the respiratory muscles, who in response to the mind, acting on natural principles and impulses, give power, ease and purity, to tone, speech and expression.

Forming words on the throat is bad in its results; it breeds laryngitis, clergymen's sore throat, hoarseness, huskiness, etc., besides making the voice unpleasant and the speech imperfect. In correct speaking, as well as singing, all words are formed on the lips and articulated with the throat.

This natural method can be acquired by this simple exercise. Stand erect, close the mouth, take a deep inspiration, as directed in another chapter, bend the head over so the chin rests on the upper part of the chest, then whisper or speak very softly; thus all power to control is taken from the throat and neck, and you are compelled to let these muscles do their own work.

A demonstration of this will prove the statement.

By the constant practice of these directions new habits are formed, and as Nature asserts herself, the tones become more and more on the lips, until at last you acquire the ease and freedom you have been seeking.

Another error lies in pitching the voice too high; as a

consequence, any prolonged effort is not only a terrible strain, causing great pain and fatigue, but it injures the voice. The pitch of the voice should be in the lower register, B, C, D, E; it is not only pleasanter, but vocal efforts are not fatiguing. A pitch-pipe, key of C, can be used to eradicate this defect. Take your pitch, then read in a monotone, first in key of C, then D, E and B, with full respiration. Benefit will be derived by using this exercise in connection with that for removing the voice from the throat.

One of the most exasperating defects is that of scraping the throat. Scraping the throat irritates it; it is like taking a rough grater and drawing it across the hand. This habit may be traced almost directly to defective respiration and incorrect tone formation. Correct these, and then if the throat fills with mucus, throw it out on your handkerchief with a little cough; thus you will be rid of it. Pausing for a moment with the mouth closed will rest the voice.

Speaking too loud is a fault.

A voice whose tones or words are rightly formed will travel a great distance, independent of loudness. These violent efforts are wholly futile. If you are speaking in a large room, be careful to take a full respiration before each sentence; let the words *form themselves* on the lips, then send out the word, giving the long soft sound to the vowel. Music travels much farther than noise. The vowels are the music, the consonants the noise.

Speech should not be too rapid; the waves of sound issuing from the mouth in such rapid succession conflict

with the rebound of those immediately preceding, causing a confusion of sound.

An art in public speaking is being deliberate without appearing to be slow.

As inflection is to speech what accent is to music, flexibility is to be desired, for without it the finest oration or sermon becomes tedious, as the articulation, enunciation and accent are unpleasant and monotonous. This flexibility can be obtained by humming scales; practicing the word *little* according to directions given in a previous chapter; by carrying the voice from interval to interval until the whole range is under control, as for example, take C for the basis of tone, carry from C to D and back to C, then from C to E and back to C, and so on through the compass of the voice. For explanation of the portamento or carrying the voice, see page 47.

The mechanism of perfect speech is but muscle developed on natural laws.

Speech in itself is cold, inanimate, and must be brought to life by a quick sympathy, by combining knowledge and the means of expressing it with earnestness and enthusiasm; by being thoroughly *en rapport* with the sentiments you wish to express. You must be interested yourself before you can interest others.

Perfected speech is the perfect development of mind and body.

A LESSON IN VOICE CULTURE.

The average pupil comes to the teacher with a sore or weak throat, stooped shoulders, sickly lungs, flabby respiratory muscles, and with a thin, puny voice, or one that is hard and disagreeable.

What can we do with him?

The first thing is to teach him that he has a throat and a pair of lungs that must be strengthened and developed by *muscle building*.

What and where are these muscles?

See chapter on vocal organs. Now, how shall we use them? First, how to breathe. Breathing exercise No. 1 will be of benefit here; after assuming this position, you will see that the body is in its normal condition and respiration is spontaneous and natural. By using these muscles abnormally, one muscle moves at the expense of another; as, for example, you can breathe through one lung without inflating the other; you can use the thoracic muscles without using the diaphragmatic abdominal muscles, etc. This is all wrong; to make a healthy body all the muscles of respiration must be used. In the above exercise the action of these muscles is in harmony; they act in unison; each one performing its own function in sympathetic relations with the other, hence the benefit. Constant practice will make the figure erect, the lungs stronger, and the muscles of respiration responsive. In a short time you will forget you ever breathed differently. A complete control of these

muscles is a necessity, for without this control speech can not be controlled.

After respiration comes tone formation.

It is more than probable that the pupil has been speaking on the throat. By closing the mouth all force or strain is taken from the throat and the tone is forced to the teeth. If you will sound middle G with the mouth closed, you will understand this. In this position you can only form this one tone, which proves its naturalness.

You may ask: "What benefit is it to me to make a sound in this position."

This tone being formed according to the laws that govern and control speech, by careful work becomes fixed, and soon you are able to form words and sentences. If the voice has been harsh and disagreeable, it takes on a softer, sweeter tone; if it has been weak and thin, it takes on a deeper, fuller tone. The voice strengthens in the same ratio as do the throat, lungs and respiratory muscles. We must use what we have in order to get more. To strengthen the voice, take a deep breath, retain it for half a minute, then throw the breath out in small waves; increase the time of your practice. Care should be taken not to overwork the voice. At first, exercise it five minutes at a time several times a day, then ten minutes, then fifteen minutes, never more than half an hour at any one time. This work consists of humming scales, sustained tones; commence these tones in the middle part of the voice, G, A, B, C, explosive tones, using "Ah!" "Oo!" or any of the vowel sounds. This explosive tone is a sudden movement of the dia-

phragm. See breathing exercise No. 3. As an exercise for flexibility, use the word "little," repeating it naturally, giving the long sound to the vowel.

Remember the voice is only developed from its center; practicing at the extremes would ruin it.

The strength of the voice is only limited by the lung capacity, as the volume of tone depends upon the amount of breath expended.

A voice is not built in a day. Muscle building is slow.

The above lesson will be of as much benefit to the student of song as the student of speech, for singing is but "talking in tune."

A regular, systematic course of study will more than compensate one for the time and labor expended.

BREATHING EXERCISES.

NO. 1.

Lie flat on the back on a bed or couch, put the head on a level with the other parts of the body, place the arms at the sides, close the mouth, take a slow inspiration, retain the breath a few seconds, then slowly exhale.

This exercise is very restful; and, if practiced several times daily, the chest will broaden, the pectoral, dorsal, diaphragmatic and abdominal muscles will be strengthened and the lung power increased, in some instances ten times.

This exercise is peculiarly adapted to persons with weak lungs.

NO. 2.

Stand erect, throw the shoulders back, do not lift them, raise the arms out straight from the sides until they are on a level with the shoulders, bend the elbows, and bring the finger tips to the top of the shoulders, close the mouth, take a full deep breath, retain it while you count ten, then relax the waist muscles slowly, and drop the arms while exhaling. Do this five or six times in succession, then rest; be careful to commence slowly, that the growth may be gradual.

NO. 3.

Stand erect, place the hands on the hips, close the mouth, take a deep full breath, then suddenly throw it out with a frightened, ah!

This will strengthen the diaphragm.

In all of the above exercises, the respiration must be *up* and *down*, *not in* and *out*. Abdominal breathing has been criticised as being injurious to health on account of this false teaching. Any intelligent physician would indorse this method of respiration.

A FEW THINGS TO REMEMBER.

Form the habit of keeping the mouth closed.

Do not breathe with the mouth open; breathe through the nostrils.

All the muscles of respiration should be used, we need them to live well, independent of speech or song.

Avoid speaking before you have finished your respiration. Do one thing at a time; breathe, then speak or sing.

Do not overwork the muscles of respiration; you can do this by too frequent breathing. Do not waste the breath.

Expression is but a breath; a sigh is a respiration.

There are all the colors of the rainbow in tones; these colors are different expressions in respiration.

Inflection is to speech what accent is to music.

Stand erect, avoid a crouching posture; it cramps and crowds the lungs and so weakens them.

Keep the throat clean, wash it night and morning with a weak solution of salt and water, or borax and water.

Remember that scraping the throat irritates it.

The throat is a delicate organ, be careful to not overwork it.

To toughen the throat, bathe it in strong salt and water, and rub dry with a coarse towel; do this after exposure to cold. Do not wrap the throat.

The body is subordinate to the mind. How important,

then, that the mind should be well cultivated. "You can not gather figs from thistles."

While the young learn more rapidly, "We are never too old to learn."

To accomplish anything, we should have regular, systematic study.

Music is not *noise*, and the tone to be a musical one must be placed on the lips—forced forward instead of backward.

Singing and speaking is a muscular development; to be of any benefit, the development must be a natural one.

Remember that speaking and singing is not a painful effort, but, if carried out on right principles, it is free, easy and natural.

A voice developed upon these principles keeps its purity of tone and strength, and lasts as long as the physical health.

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